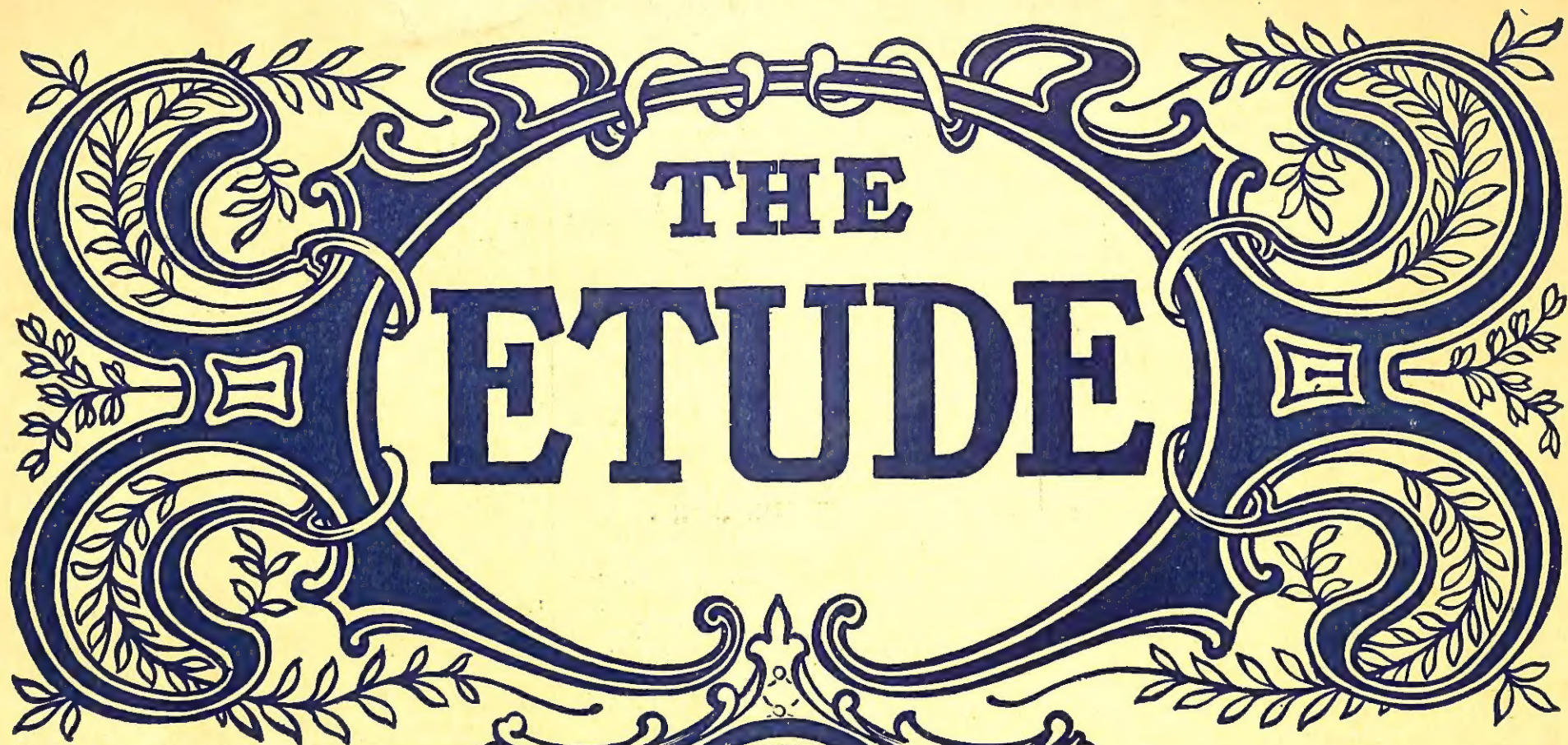


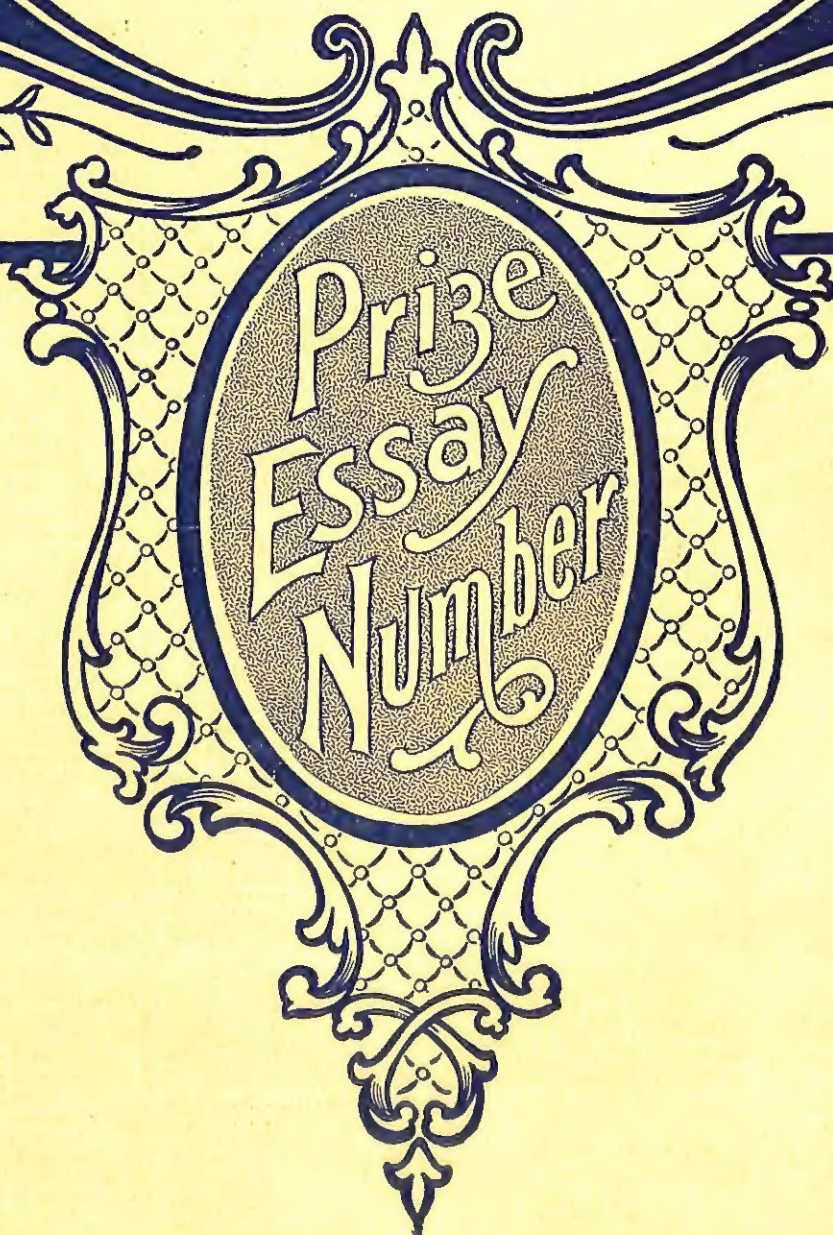
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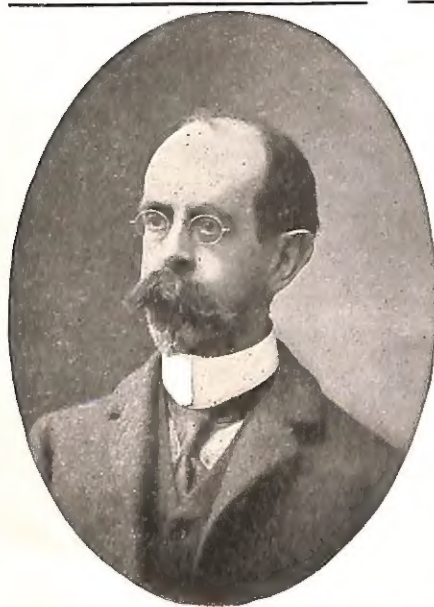
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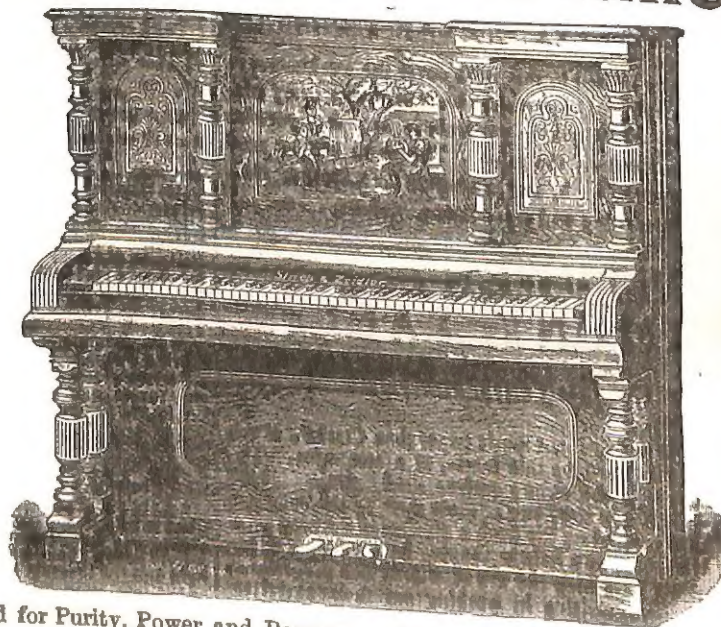
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The ETUDE

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NO. 6.

FIRST PRIZE ESSAY.

A Study of American Conditions.

By EDITH LYWOOD WINN.

AMERICANITIS.

It was first discovered abroad. It had its peculiar side. It was marked by undue haste and a wild desire to accomplish things without the long, thorough work to which German students submit as a matter of course. The result of it all is that a host of students returned to America with disappointed ideals, sad memories, faculties benumbed by overwork, and with health practically ruined. What the American student needs is a broader mental horizon and more common-sense. Fix the best habits of study and thought in America with the best teachers. Go abroad merely as to a supplementary school, where one may gain experience and broader culture.

A PREMIUM ON EXPERIENCE.

Too many students who are working with a view to teaching give themselves no time to assimilate. With all their rich accumulation of material and technic they are absolutely at sea when they attempt to teach. However fine their training, some sensible teacher of long experience, who has had fewer advantages than the young musician fresh from the best study in America, will hold his class and not be at all afraid of the clever young rival. The older teacher knows *how* to teach, knows the needs of each pupil, takes each pupil into his heart and life, and makes his personality felt.

One of my teachers abroad was a man of whom students said: "He could make a stone play." He had wonderful personal magnetism; his playing was inspiring and full of temperament; his sympathies were alert and keen; his whole attitude toward his profession was earnest and toward his pupils personal and thoroughly kind.

OVERWORK.

What the young American teacher needs to strive most earnestly for is self-poise. We see many artists who have at some time in their lives been victims of hysteria. They knew that they were constantly "unstrung" from overwork. Sensationalism leads to hysteria, and it is that class of artists who depend on the emotional who seem sometimes to win and really to keep for a time the favor of the public—the vacillating public. The first duty of every gifted man and woman is to govern life so as to prolong usefulness.

I knew students abroad who were physical and almost mental wrecks because of overstudy in the twenties. They were so afraid that they would be too old to be considered remarkable when they returned to America!

All of our opera-singers take a year of rest occasionally and note how much better they sing when

they return to us. In some of our American colleges professors receive every seven years a leave of absence for a year with salaries paid. What a blessing it would be if our musicians could afford to rest and recuperate oftener!

GENIUSES IN AMERICA.

I was talking with a German University professor about the abilities of American students. "Your



MISS EDITH LYWOOD WINN.

MISS EDITH LYWOOD WINN was born in Foxboro, Mass. After graduating from the High School she entered the Framingham State Normal School. For two years she taught History, Literature, and Methods in the Fairfield (N. Y.) Military Academy. But her inclination for music led her to resign and go to Boston, where she took up the study of the violin under Julius Eichberg, and later with Bernhard Listemann, of Chicago. After several years' teaching in Geneva College, Pennsylvania, Miss Winn went to Berlin, where she entered the class of Kruse, the second violinist of the famous Joachim String Quartet. After her return to the United States she gave her time to concert and lecture work, and for a short time she taught in Hollins (Va.) Institute. In 1899 Miss Winn again went to Berlin for study, and a year later returned to Boston, where she opened a school for the violin, and taught classes at Dean Academy and Lasell Seminary. She has also been a diligent student of singing. In addition to her writing for musical papers, Miss Winn has published a book of poems.

history and environment are opposed to artistic development," he said. "Are we not studious?" I asked. "Oh, yes," he replied; "you are studious; you have quick intuitions; you are musical and you have very

fine voices over here, but you lack the dramatic ability of great artists and your imagination is hopelessly deficient.

"If you come from the South you are temperamental, poetic, and refined; but you lack the concentration necessary to produce great results. You are too easy-going.

"If you come from the West you are breezy, earnest, free, and healthy; but you are business-like, unpoetic, and in great haste to get the money value of all your investments, musical and otherwise.

"If you are a Yankee you are hopeless, indeed, for you have inherited two hundred years of self-suppression, Puritan iconoclasm, and stiff-necked conservatism. You are never permitted to feel, because it is either ill bred or unbecoming in a descendant of those people who made blue laws and hung people as witches because they got a little more excited than the majority of staid Puritans."

I must mention that the professor was a German by birth, but had spent many years in this country. Much that he said was true. We have little in our history, heredity, and environment which would fire the soul of genius. But give us time. Let us take a hopeful view of the situation. Admit that we have few, if any, geniuses. Most geniuses are one-ideaed, eccentric, and one-sided.

The school or individual ranking high must meet the necessities of a great number of individuals. The best teachers are, as a rule, honest, hard-working, well-trained, average men who have gotten the best out of life and know how to give it to others. I cannot imagine a genius teaching a pupil who is obtuse and decidedly unmusical; but I can imagine the average good American teacher getting the best out of such a pupil, and making his life useful and more happy. It draws upon the vitality of the American teacher to make something out of the material presented to him; but he can do it if anyone can, and he understands American needs better than anyone else in the world.

WHAT SHALL WE DO WITH OUR GIRLS?

There is too much *business* in the way many parents look at music-lessons. "Is it worth while?" "Is she going to do anything at it?" "Has she talent enough to earn her living by it?" and many more questions are constantly being thrust at the teacher by uneducated and worldly parents.

No teacher can tell in the first music-lessons just what some pupils can do. Some develop late; others digest their music along with their books; others have to be awakened by hearing fine music, by the refining influences of study and, in many cases, by the adversities and sorrows of life.

Among the wealthy there is a certain well-bred formula established. The daughters of such families are not permitted to "play in concerts" because it is "not elegant." Last year I had with me in Boston several Southern girls. We found much pleasure and profit in ensemble music, but whenever those students assisted me in any concert they were full of dread lest anyone should think they were "paid players."

WHY TEN GIRLS STUDIED MUSIC.

I asked ten pupils what their reasons for study might be.

No. 1 said it was a good thing to have some little accomplishment in society.

No. 2 said she meant to be a music-teacher if she ever had to work for a living.

No. 3 said they had always had a musician in the family, so she supposed she had to study.

No. 4 said she hated to teach, but she wanted to join a concert company; she longed for the exciting life of the concert artist.

No. 5 was a hard-working, fairly talented girl who saw that the violin field was not overcrowded, who loved her music, and who wanted to earn an honest living by teaching.

No. 6 was going to be married and only studied a little to occupy her time before that important event, when, "of course, she should give it up entirely." I suppose it never occurred to her that the culture which a true study of the violin would add to her life would enrich her home and bring joy to her husband, her children, and her friends.

No. 7 studied hard because she did not want other girls to excel her.

No. 8 was an orphan, and studied because she was lonely.

Nos. 9 and 10 were plain, quiet girls, but they studied because they loved the violin as their very life. They were not society girls; they were not even fashionable; they lived in their music and they gave up everything for it. Some day you will hear from them, for they have character enough to delve deeply into the very heart of art and to grasp the noblest and best.

The teacher's life and example will work powerfully to eradicate wrong motives in students. Restless and unworthy ambition, vanity, love of praise and every parasite that clings to the musical vine can be swept away by the power and personality of one teacher's noble life and work.

MORE MUSIC IN THE HOME.

Pupils seldom play at home. They play at musicals and concerts, but the family rarely gathers around the piano in the evening to hear Mary or Janetta play. What is the trouble with family life?

It is just here: The sensitive child, in nine cases out of ten, finds that the music which her teacher gives her—really good music—is not understood by her parents. They like old-fashioned music, the waltz and two-step. If Mary is a good student she soon learns to abhor "trash," and she will not play it. She feels the indifference of her family to good music and she shuts herself into her own musical life. So families grow apart, and it is sad, indeed, that music is not made more of a part—a vital part—in family life. Think of the German household where all sing the national and folks-songs and where everyone who can play adds to the pleasure of the family!

Should not my best gifts be consecrated to the home a thousand times more than to the audience who applaud me in the concert-hall and who care no more for me than for the next person who comes to add to their pleasure?

OUR VERSATILITY.

We are very versatile—we Americans. We must have a vocation. I know many artists who have supported themselves by working as stenographers, milliners, newspaper reporters, etc., while they were struggling to obtain a musical education. Concentration is a good thing. We dissipate our energies and talents if we study too many things. Nevertheless if our versatility aids us in accomplishing our ambition, then we are, indeed, fortunate in being many-sided.

QUIET MOMENTS.

We need more talks with ourselves. An occasional readjustment of forces is necessary. We need freshening up, as it were. It has taken me a long

time to learn that more can be gained by good healthy recreation now and then than by all the study and overwork of former years. We need the courage to live simply. Music is not artificial. We need not be. What the American teacher and student need is the clear insight to do only things that are worth while.

HOW PARENTS CAN AID TEACHERS.

The duty of every parent is to see to the associations of his children. The father and mother should enter into the child's life closely. Books should be in the home as comrades. Sensational literature

should be expelled. The parents should train the child to love Nature and beauty in every form. The home-life should be devoid of excitement. The quiet, steady home love of a child will do much for the music-teacher.

The child should be taught restraint, but never depression of honest feeling. The constant and frank expression of love in the home makes the home-life ideal. Out of such homes ought to come the best material for the making of an artist. In art character stands high above mere musicianship. Musical feeling should emanate from the nest wherein are the most sacred relations on earth—the home.

SECOND PRIZE ESSAY.

THE PLACE OF INTEREST IN PIANO STUDY.

By WILLIAM C. WRIGHT.

INTEREST, in the sense used here, is attention to a matter with a concern of mind that treats it as worthy of consideration and attainment. It is not something outside of the intellect that can throw upon it a magic spell. It is a special activity of the mind itself: in relation to that which is brought before it. And it has such an important bearing upon progress in music that it is recognized by parents and teachers as the great desideratum in one who would learn to play.

To secure interest on the part of a piano-pupil the teacher has to arouse, keep awake, and guide the thinking powers. Though the physical system is exercised in playing, its part is purely subordinate. The mental factor is the *sine qua non*. Playing can be done in the mind without the fingers, but not by the fingers without the mind.

Learning to play is study; study that requires the best thinking one can do. The word "play" should not be

allowed to spread a glamor over the matter that will soon disappoint. Let the pupil understand, plainly, that the study of the piano is pleasant and interesting to those who apply the mind faithfully to it. The reason why so many drudge drearily over technics and tunes with a hazy hope that they may some time "get there," they know not how, is that they have not been awakened to the mind's supreme responsibility for everything they do or leave undone. With them things are going to happen; the desired ability will come, after awhile. To view technical practice as largely a struggle with muscular antagonisms, and a wearing away of resistance in the animal tissues, leads to a pernicious and discouraging bondage. The requirement of technic is to be the fruit of mental direction. Pliancy and independence of muscular action are to be sought by psychical control. This view—maintained by the teacher and followed by the pupil—will give interest to lessons and zest to practice.

The stiffness and awkwardness seen in the early efforts of most pupils is more from want of true perception of the relation between mind and body than from lack of natural adaptability to playing. A little fellow at the piano bobs his head, jerks his arms, or makes them rigid to finger the keys, and, the more earnest he gets, the worse he does. He must have a lesson. "Harry, you must think inside. Your head, body, or arms cannot think. You must direct your thought to the very thing that is to be done. When you would play attend to your fingers and keep head, body, and arms quiet. Your mind is to 'boss everything' all the time." He catches the idea and smiles when he hears the words "think inside"; for they hit that tendency of letting the physical factor cut too large a figure.

Minute direction, not mere precept.

Of course, words and expressions are to be suited to the pupil and to the occasion. But, in every case, one must keep in view not only the vital need of a high degree of intellectual activity on the part of the pupil, but also the necessity that this activity be constantly and consciously exerted by him, whether listening to instruction or applying it in practice. It is not enough to tell the pupil: "Use your mind," "put your mind on your work." No such general precept can be used as a key to wind up the intellect and keep it going like a clock. There must be methods of arousing and fostering mental activity, involving many particulars and requiring many devices that test the ingenuity and patience of the teacher. It is not, however, assumed that all duty devolves on the teacher. While the teacher tries to promote interest, the pupil should "take interest." The pupil should think of the value of self-improvement, of the reasonable expectation of parents, and of pleasure and credit to be gained. But in addition to these suggestions she should be told that between lessons she is to be a self-inspector; an assistant teacher in her own behalf. She should be reminded, moreover, that she is mentally responsible for act and motion of playing from beginning to end. She may be urged to consider that acts of playing are virtually jets of thought from the intellectual fountain that reveal its quality. If the playing is hesitant, feeble, uncertain, false, the defect must be traced back to the mind.

Strict thoroughness develops attention.

Thoroughness in teaching is potent to arouse and to sustain interest. As a pupil sees she is learning something she gains confidence in herself and in the value of the instruction she receives. Being shown by experience that to play a thing correctly is not by any means a matter of luck, but of systematic practice, she is encouraged to try more difficult tasks. Of course, mental inertia and even indolence may be encountered, especially in those whose previous habits have been careless and superficial. To such, close thinking is, for a time, irksome. But rudimentary precepts presented patiently, with lucid explanations, and slow and careful illustrations on the keyboard, will not prove so uninteresting to them as many fear; while those pupils who have been held to correct work almost in spite of themselves, have been known to speak of the strict teaching they had with an air of pride, even though they chafed often under its administration.

Clear understanding necessary.

Whether the address to the mentality of the pupil is through words or by use of instrument, enough time should be taken for it to sink into the mind. Haste

hinders sight. Too many suggestions, all at once, confuse. New ideas and new acts require deliberate exposition, and the pupil should understand that taking time to consider will not be deemed dullness. The spirit of inquiry is ever to be welcomed and fostered. It may be stimulated by questions, even when the teacher has to give the answer. The echo method is useful. When an explanation is furnished it should be in clear, easy words, and then the pupil should return it in her own way. If it is an illustration on the keyboard it may need to be repeated, slowly, many times before allowing the echo. Repeat anything as often as may be necessary; one is paid for it in money and may find it to pay in the pupil's advancement.

How to attack difficulties. In difficulties that confront the pupil, there is something to do besides giving cheer and encouragement. Show her how to disintegrate them, how to "pick them to pieces," as people say. They often consist of two or more elements that may be attacked singly before working at them in combination. They thus may become a source of interest, for each little triumph gives a feeling of mastery that crowns the toil with pleasure. The praise of the teacher is, in such case, timely. There may be cases where there is too great hesitation about undertaking the seemingly difficult, and a little roughness may benefit. A lad in his "teens" has been given to saying, after being shown what and how to do: "Oh, I never can do that!" To this follows: "Come, that kind of talk is not becoming to you; let me never hear it again!"

Positive, not negative, statement. In general, positive address is better than negative. Assertion is more impressive than negation. Interest is aroused more by what is to be done than by what is not to be done. Therefore "do this" is better than "don't do that"; "remember" is better than "don't forget"; "hit that note surely" is better than "be sure not to miss that note." Sometimes the "don't" is all right, but it is an appeal on the weaker side and may often prove depressive. Fault-finding gives little inspiration.

In the correction of defects it is good to keep in mind this idea: Get the opposite virtue to grow big enough so that it can "sit down" on the fault and smother it.

Effective illustration. Where errors occur too frequently they can sometimes be corrected effectively by a little humor; if it comes in so as to startle or surprise, its help to the memory is decided. A young lady is much given to breaking apart tied notes. At last an idea occurs to the teacher, who says: "Miss Lena, do you think it right for a person to interfere with a couple who are well united and to separate them?" She looks a little puzzled, possibly scared, but says: "Hardly." "Well, look there—and there—remember 'the sacred tie that binds two'—" "Oh," she says, and blushes. The "tie" has one association with it now that impresses the memory.

Variety of work. Variety is an element of interest to all of us. We like variety in things we do, in things we eat, in things we see, and in things we hear. This element of interest the music-teacher can consider and use to great advantage. Intersperse five-finger exercise and scales and arpeggios, etc., with etudes and pieces. Techniques are indispensable and need not be dry; but a musician is not always a musician. A sweet little piece is not dangerous merely because it is pretty. Have it played correctly in every point and it is instructive so far as it goes. An interest in exercises, however, can be aided by showing how they contain material for hundreds and thousands of pieces, and that the practice of these and of etudes enables her to play pieces vastly better and to play a greater number of them in a given period than by giving all the time to pieces. But a judicious selection of music adapted

to the temper and style of the pupil without forgetting a proper development, is a necessity to the maintenance of her lively interest in practice. The monotony of routine work can be relieved often by a special program on which the pupil shall concentrate effort until the next lesson. Moreover, the pupil should be counseled to put the most of her time on the harder parts of the lesson, weaving the easier parts in later. Still further the practice of the etudes and pieces in the due regard for touch and dynamics gives life and interest to the work. Even exercises may be made far more enlivening and profitable by variations in touch, tempo, and dynamics. These things are for the teacher to point out and prescribe what, how, and how much. A good lesson and good work should always be recognized by the teacher in an adequate manner, and, when a lesson has been played through once, it is not a bad plan to let the player have the first chance to note deficiencies and make amendments.

Give the reason why. It is edifying to the pupil to be shown a "reason why" for a great many rules that are given. Even those quite young can be made to understand everything that is necessary in their grade. A good reason why interests all.

The teacher's personality. It is not to be forgotten that, to kindle and keep glowing the intellect of a pupil, the teacher's mentality must be warmly alive and actively on the watch for new hints to take and give. The study of human nature and of the human mind in general, and especially of the tempers, tastes, and habits of individuals with whom one has to do is as necessary to the highest success in interesting and managing music-pupils as it is in the conduct of any other business or in the practice of any other profession. There is one element pertaining to this subject, mention of which cannot well be omitted. It is the personal interest of the teacher in every pupil who seeks his or her benefit, irrespective of one's own self love. "Like begets like." Interest engenders interest as well as searches for ways to promote it. It need not be paraded before parents or preached to pupils. "Actions speak louder than words." Such personal interest has a magnetism about it that tells. It reveals itself in looks, tones, and acts in a kind way that wins attentive regard and engages the pliant mind.

THE UNSATISFACTORY PUPIL AND HIS LACK OF INNATE RHYTHM.

BY CHARLES W. LANDON.

THERE are two classes of poor timists, those who have naturally a feeble sense of rhythm, and those who do not take the trouble to guide their playing by the inner rhythmic sense. Pupils of the former class can develop a true rhythmic sense, but it must be done systematically. Outside help, as the ticking of a metronome or counting aloud, is of little value; the development must be from within. The special and ever-present aim in every lesson and in the daily practice must be the unfolding of the inner rhythmic feeling.

Every exercise must be played with accent and for evenness of note-lengths. In every musical person music awakens a more or less strong feeling of time, a rhythmic beating that keeps pace with the tempo in which the piece is being performed. When a pupil is playing he must be taught to rely upon this inner feeling of time beats for the dividing of the note-values he is playing. But he can only do this by giving his first attention to the feeling, and his next to calculating note-values and making them conform to the inner metronome.

Not only must all exercises, scales, and arpeggios be played with counts, and especially with accents, making the tones between the accents soft,—and much attention should be given this point,—but, if there is more than one note to a beat, his eyes must rest on the next note of the beat that takes the

count, and then instantly seek out the next count note, meantime resting firmly on the inner rhythmic beat for a true regularity of counting. If the notes are of various lengths, as in etudes and in pieces, his special endeavor must be to place the counts on the correct notes in each measure, relying on the inner sense of rhythm for doing this evenly, while he thinks out the note-value to get it correct as to time.

Pupils of the second class do not take the trouble to think out note-values, but heedlessly play on, careless whether they play true time-lengths or not. In their case it is inexcusable laziness. They hate the trouble of counting aloud. When they do count it is a mere thoughtless "one, two, three, four," without painstaking accuracy to give to each note and rest its own value. It is useless to count aloud unless the pupil measures off the notes by his counts, mentally calculating the exact length of every note he plays, and bringing it to a true time by the help of his feeling of rhythm. Pupils of this class have the inner feeling of rhythm, but are too indolent to measure their work by it.

The former kind of pupils need at first much work in notes of even lengths, as etudes all in sixteenths, etc., playing with extra-strong accents for the express purpose of strengthening the inward feeling of rhythm. Give pieces that have a strong rhythm, such as marches and waltzes with a pronounced dance-feeling and pieces of a vigorous and bold style, such as "Witches' Dance," by Concone; "Louis XV Minuet" and "Persian March," both by de Kotski; Mendelssohn's "Wedding March"; and even such pieces as Blake's "Waves of the Ocean" galop, and "Galop de Diable" by Ludovic. Four-hand playing of pieces with marked accent is valuable to pupils, especially etudes and pieces in which the notes are of various lengths. The inner rhythmic feeling is of great value in such cases.

For instance, the pupil has been playing several measures with an easy accompaniment in eighth notes, and now comes to a short passage of quarter notes only or *vice versa*, and makes the notes all of the former length. This shows that he played not from the inner feeling of rhythm, but by the outward sense of hearing notes sound regularly. Such a pupil needs to be shown the distinction and difference.

Although everything except rhythm that goes to make up the best playing may be present to the full extent, if that is lacking all the rest is worthless, for we get our understanding and enjoyment of a piece by and through rhythm. As the arch will not stand without its keystone, so a musical performance must have an evident rhythm or it is unintelligible and will give no pleasure. The amount of enthusiasm at a piano-recital is in direct ratio to the artistic uses the player has made of rhythmic influences, both in the standard beats and expressed accents of the given measure, and in the larger and broader rhythm of light and shade and climax within the phrase, and the sweeping contrasts from *ppp* to *fff*. Beautiful touch, exquisite phrasing, perfect accuracy, and all that go to make up the ideal artist are useless unless he is master of and makes evident the rhythmic possibilities in his program-numbers.

The pupil who is a poor timist should practice especially to develop his rhythmic sense. If he often stops counting when he is taking a lesson, it is because he practices too much without it, and a good way to break him of it is to let him finish the phrase, or wait until he comes to a halt or makes a mistake in time; then start him back at the measure where he left off counting aloud. Doing it over again with counts he will take as your means of being sure that he shall always count aloud.

Every teacher has some pupils who are a continual disappointment; they never play musically, have a good touch, play fast enough, seem to have almost every essential for a good player, yet never play musically. It took the writer many years to discover that the fault was a lack of rhythmic feeling. The past few years he has succeeded in making acceptable players of this class of pupils by working on the above lines.

THIRD PRIZE ESSAY.

SUCCESS IN OBSCURITY.

BY M. ELIZABETH LUGER.



MISS MARY ELIZABETH LUGER.

MISS MARY ELIZABETH LUGER was born in Ohio, but the greater part of her earlier life was spent in Lansing, Mich., where she received her first instruction in music. In 1894 Miss Luger became a student of the Chicago College of Music, devoting her time to piano and theory. Since her graduation in 1897 she has been teaching, giving special attention to foundation work with children. She has also done some work on the organ, and for some time past has been studying singing. Miss Luger's literary work includes articles for musical magazines and musical short stories.

In this age of commercialism the spirit of Art for Art's sake has been lost in a general clamor for renown. The race is too swift to admit of that pleasure which the old-time musician found in the practice of his profession. There is a mysterious murmur of success which echoes from valley to mountain-side and blasts To-morrow's song ere To-day has reached its cadence; and the question presents itself:

Who is the successful teacher? What is success; and who is the successful teacher? Is it that brilliant light which flashes from sphere to sphere and describes itself in glowing letters upon the brow of some favored individual? Shall he only be deemed a successful teacher who, in his luxuriously appointed studio, can command six dollars an hour per lesson?

No, in that supreme hour when the hand of Justice is held aloft, I fancy that many an unknown, humble teacher will arise, laurel crowned, to march with the elect. Not he alone is successful who attains the highest pinnacle of fame; others there are who never reach the portal of renown, yet whose lives—if measured by the distance traveled, the obstacles surmounted, and the good they have wrought—are far more deserving of reward. In the toilsome pilgrimage to Parnassus we do not start upon an equal plane, and we have not all the same resources; for we are not all geniuses. And yet within the humblest teacher lies the possibility of success. The lark soars high above his feathered mates and proclaims in triumphant tone his song of praise and glory; yet who would care to assert that he has attained a greater success than Robin Redbreast with his song of love in yonder apple-tree? Each is performing to the best of his ability his own little part in the great symphony of life, and that alone is success. Nature is generous with her gifts. She provides each child with every requirement necessary to his station. It was never written of any man that he built his success upon a fret-work of impossibilities. Often it was necessary for him to search long and earnestly, but he always found suitable material within the possible.

To be successful it is only necessary to be wise

enough to know one's own resources and to exert common-sense in developing them. Perhaps more failure can be accredited to an overabundance of ambition than a lack of it. Too many Robins waste their talents in striving to be larks.

Dissatisfaction with location. There is a predominating note of discontent and jealousy which reverberates from country to city.

The would-be successful teachers in country-towns send forth discordant complaints because they have not courage to overcome the difficulties peculiar to their station. They long to better their condition, but are not strong enough to uplift themselves. They are possessed of a vague theory that a music-teacher's life in a large city is one continuous round of pleasure, including a vast field from which to select pupils and an endless variety of concerts and operas to attend. Thus dreaming of the land beyond their reach, they become listless and either allow themselves to be drawn into the whirlpool of popular music, or, standing aloof from their associates, bemoan their own sad fate and read with envious eyes the accounted success of some city cousin. Could they but realize their own advantages they would know that in their own much-lamented environment exists the material for success.

The country teacher's opportunity.

It is their privilege to strive for and to attain the highest position in the musical circles of their respective towns, and then, by the influence which it is their privilege to wield, uplift the general standard of that music. Not by spasmodic leaps from "gospel hymns" to Wagnerian opera, but by pleasing modulation. No public will be imposed upon, and it is an error to expect persons to enjoy what they cannot comprehend. To educate the child and at the same time to please the parent requires no small degree of tact; but the country teacher is king of his province; and, if he is deserving of his position, may rule there unmolested. If he is not strong enough to survive the ordeal—if he is not wise enough to manage his subjects, then on no account should he expect to attain success in a city where the trials are proportionately greater.

Disadvantages of the city teacher.

What though the field be large! Are there not countless numbers of teachers struggling for existence? If it were possible to obtain a record of the music-teachers who have been obliged to abandon their vocation and to adopt some other means of existence, I think a cursory glance would satisfy the country teacher with his own lot. Even the privilege of living near opera and concerts is of no avail to one who cannot afford to attend them. It is true that city teachers of reputation can command better prices than country teachers, but not even city people are willing to expend money unwisely. Moreover the city is overrun with students who are willing to teach for little above their experience and colleges that entice every available pupil. It is rarely possible for a private teacher to keep pupils after they have reached an advanced stage—arrived at an interesting period; they immediately wish to enter the curriculum of a college, nor can they be censured for so doing. It is not possible for a private teacher to provide the teaching necessary for a teacher. A pupil who intends to become a teacher after reaching a certain grade requires contact with other pupils, the study of harmony and science of music, and the general environment of college life.

The country teacher's possibilities.

On the other hand, the country teacher need have little anxiety on that score. The majority of his pupils will go no further than he guides them; just how far that will be rests with himself. Should he spend less time and energy in vain regrets and more in earnest study, he would find himself unconsciously treading the pathway to success. A short course of instruction during the summer vacation will provide him with material for study during the remainder of the year. The many musical journals published every month will keep him in touch with the outside world, and the vast amount of time and energy which the city teacher is obliged to expend in traveling about in street-cars he can spend in self-improvement. Some of the brightest teachers the world has known resided in small towns, while some of the most mediocre have lived and died unknown in large cities.

Success from quiet work.

Success is a very much misapplied word. It is not so much a matter of what is done as how it is done; it consists in merely doing the best that can be done at all times, and that does not require magnificent advantages. It may be only a word that is required to arouse a latent talent—perhaps just a little song will awaken a sleeping genius. I fancy that, if the master-musicians were put to the test, the majority of them would attribute their own success to some obscure teacher, and, after all, that success is the truest and noblest which gives itself whole and entire to further the interests of another, thereby assisting to place a greater success in the shining light of Fame.

FROM A TEACHER'S NOTE-BOOK.

BY C. W. FULLWOOD.

EVERY true teacher's instruction, advice, suggestions, and help are worth more than the money value he receives for the lessons. He must always give more than he receives.

Repose of mind and manner in a pupil can be successfully taught. When a hurried or nervous habit is being formed it is often needful to stop the lesson and engage in a few minutes' pleasant conversation on some topic in which you know the pupil is interested. This will give time for composure of mind and will relieve the tension.

Four-hand playing is important in every lesson. It not only gives valuable habits in time and on true idea of rhythm, but it inspires confidence. Then it is a sure way of acquiring sight-reading.

While teaching a lesson study the pupil. Dr. Lowell Mason once said: "I am a musician by the grace of God." That is a valuable thought for serious meditation. Music is a God-given talent, and it should be judiciously cultivated and used for the good of others as well as ourselves.

Explain the terms of expression, power, and time in terse, pointed words. Do not confuse the pupil's mind by high-sounding ornate words. Simplicity of explanation is always preferable.

If you desire the pupil to be enthusiastic, be enthusiastic yourself.

RIGHT thinking is the foundation of right living. To live the highest life of which we, as human beings, are capable, we must firmly believe and live up to our belief that we can, should, and must resolutely master our thoughts as well as our actions; and we indulge as much as the words which issue from our lips.—Success.

WHEN you read how some successful person reached his position, and you make the effort to follow in his foot-steps, don't try to do more than he did. Better do less each day and take more time. Your strength of body and mind may not equal his.

THE TREATMENT OF THE THUMB.

BY E. B. HILL.

THAT acme of awkwardness which the proverb characterizes as "fingers all thumbs" shows in what light this most "unruly member" is generally regarded. In the technical side of piano-playing the treatment of the thumb has always had its fair share of attention. It is well known that in the early days of the clavecin the thumb was not used in scale-playing. Barbarous as this may seem, not twenty years ago "thumbless" scales were a feature of the method employed by the celebrated Oscar Raif, of Berlin. To be sure, these were but exercises; he left out the thumb for a definite technical training, whereas in the days of the clavecin, it was the orthodox device to make use of the fingers only.

By comparison with this primitive discredit, the status of the thumb was vastly different in the days of Thalberg, when it was singled out for the honor of playing, in alternate hands, the melody to a florid embroidery of accompaniment. Even Mendelssohn, usually so impervious to any but classic influences, could not resist taking advantage of this technical invention, as his second concerto and some of his etudes attest.

IMPORTANCE OF SPECIAL THUMB EXERCISES.

In all pedagogic investigations of to-day much time is spent in formulating exercises for the thumb, in gliding from note to note, unaided by the fingers in legato phrases, or in legato octaves, but especially in passing under the hand in arpeggio and in scale-playing. This passage, which a French authority considers as momentous as the passage of the Red Sea, is a cardinal difficulty in technic, and should receive weighty consideration.

Undoubtedly most of the pianists now before the public have spent much time in preparatory exercises for the thumb, and in varieties of exercises to perfect the passing of the thumb in arpeggio- and scale-playing. And, what is more, they probably put their pupils through the same tasks with nothing but beneficial results. The training the thumb receives in scale-playing must react advantageously on octaves legato, and in legato phrases which the thumb often has to execute unaided. Especially in studying works of the classic school such training is not only invaluable, but absolutely essential. In modern works, however, in which the so-called orchestral style predominates, where velocity, brilliancy of tone, and variety of effect are almost pushed to the wall in the effort to develop them to the utmost, ultra-modern investigation has been forced to devise other possibilities in the treatment of the thumb.

Let me emphasize strongly, at the outset, that I do not deny the value of the traditional treatment of the thumb. Decidedly it is essential and must remain so, but modern technicians must have several "strings to their bow."

DRAWBACK IN THE OLD USE OF THE THUMB.

To my mind, in the traditional method the chief drawback, when ultramodern standards are considered, is the inevitable displacement of the hand, slight though it be, in passing the thumb underneath. It is true that study overcomes this to a large degree, but there always exists the rudiments, at least, of two motions, one as the thumb passes, the other in restoring the hand to its original position. In other words, there is an infinitesimal loss of time, which must be prejudicial to the extreme velocity demanded nowadays in both arpeggio- and scale-playing. Instead, I prefer to substitute a single movement, also slight, of the hand at the wrist outward. In this way the fingers are prepared to go on at once, the thumb is not cramped under the hand, and, with a little special attention to freedom of the wrist, it can be done without disturbing the legato in the least. This "hinging" of the wrist outward must take place just as the thumb is to strike, thus giving the thumb free action, and with this one movement

puts the fingers in position to continue the scale or arpeggio instantly. This turning of the hand outward is in itself most favorable to the greatest velocity, and is indisputably essential to a virtuoso technic.

DIFFERENCE OF THE LEGATO OF THE CLASSIC AND MODERN SCHOOLS.

To begin with, the legato of the modern schools is quite another thing from that of the classic school. They were sparing in the use of the pedal; they did not attempt such extension of the hands as we do to-day; they did not try to make the piano vie with the polyphonic complexity of the orchestra. Indeed, their strict legato was almost a *legatissimo* holding of the notes down beyond their time-value, an effort to produce effects foreign to the capability of the piano. When one considers the transcriptions of organ-works, the contrapuntal paraphrases, and the ultravirtuoso pieces which figure on our concert-programs it is obvious that the technical conditions are almost totally revolutionized.

When Tausig, who was perhaps one of the pioneers of our ultramodern virtuosity, first played in Berlin, the critics to a man declared that he could not play legato. Ferruccio Busoni in his annotated edition of the "Well-Tempered Clavichord" even goes so far as to say that genuine legato is not within the province of the piano. It is certain that in many cases legato on the piano is an illusion rather than an actuality. In which case let us learn how to keep up the illusion successfully. If modern velocity of scales and arpeggios renders the older standard of legato unattainable, we must see to it that our modern technic makes the best compromise under the circumstances, and that we keep up with progress fully, without in any way diminishing our respect for past traditions.

In fact, I think it highly advisable to use the older and traditional method of passing the thumb in scales and arpeggios, where the technical demands are not so great as to make modern standards imperative, but do not hesitate to employ the modern short-cut of turning the hand out at the wrist wherever the character of the composition and the quality of brilliancy demand it. It may take some time before one can turn the hand as automatically as one passes the thumb; but, when once mastered and made one's own, it will prove an indispensable adjunct to the more conventional treatment of the thumb, and will amply repay the time spent in its acquirement.

In conclusion, let me warn teachers against attempting to do away with passing the thumb, and invariably jumping to the more radical device. That is one short-coming of these ultraclever inventions that one is tempted to overlook the steps by which they were evolved. Lead your pupils thoroughly and fundamentally through the traditional methods along the stony path of progress, and the ultra-modern "discoveries" will ornament the pedestal of traditional technic. To pass at once to the "short-cuts" almost inevitably involves misusing some very valuable tools, and the possible ruining of good material.

CARE should be taken to force the sentiment which arises while playing, by a strong exertion of will-power, into the tips of the fingers, for it is by these only that we can utter our sentiments. The upper part of the body and arms should be kept perfectly at rest. We must feel inwardly, not outwardly.—*Josef Hofmann.*

STRENGTH and lightness, that is one secret of my touch; the other, assiduous study in my early manhood. I have sat hours trying to imitate the timbre of Rubini's voice in my playing, and it is only with labor and tears bitter as death that the artist arrives at perfection. Few understand this; consequently there are few artists.—*Rubinstein.*

THE so-called "Wunderkinder" are neither born nor created: they are simply the product of the deranged imagination of their poor parents.—*Leo E. Haendel-man.*

ON THE INTELLIGENT USE OF FIVE-FINGER EXERCISES.

BY FLORENCE LEONARD.

FROM Theodor Wiehmayer, a well-known teacher of Germany, comes the just criticism that in most piano-schools and exercise-books the so-called five-finger exercises are presented to the student without proper system, and results in the greatest development of the *strongest* fingers. In proof of his statement he cites the works of Plaidy, Schmitt, Biehl, and even Germer, showing that the repetitions of notes for the 4th and 5th fingers fall far below the notes for the 3d. In Biehl's collection, for instance, the thumb has 117 repetitions; the second finger, 240; third, 300; fourth, 243; fifth, 124. This covers six minutes of practice-time, playing each exercise once. If each exercise is played one hundred times (ten hours), the third finger has 30,000 strokes, the fifth only 12,400, a loss of 17,600 to the weaker fingers. No wonder the weaker fingers remain weaker!

If Mr. Wiehmayer were to look through some of the American teaching methods, or to know the work of certain American teachers, he would find that this difficulty has been obviated in several ways. Additional exercises, however, are welcome to every good teacher, and these are some of the figures suggested by Wiehmayer:

For the 5th finger:

||: 15453452 :||: 15352545 :||

For the 4th finger:

||: 14543423 :||: 45414243 :||

For the 2d finger:

||: 15232432 :||: 21252423 :||

These should be combined with exercises for the other fingers, as:

For 4th and 5th:

||: ³154 ³345 ³425 :||: 1545423454545432 :||

For 3d and 4th:

||: ³134 ³543 ³432 :||: ³343 ³123 ³454 :||

For 1st and 2d:

||: ³512 ³321 ³241 :||: 5432121212121234 :||

For 3d, 4th, and 5th:

||: 15453423 :||: 13532454 :||

For the left hand the same fingers, the inversion of the figures.

Mr. Wiehmayer suggests, as the natural result of his criticism, the classification of all finger-exercises with reference to the special development of each finger. Moreover, the attention of the student should be called to the difficulty he is to overcome. It would seem that no teacher would need to be reminded of that important help to a student's progress, did not experience prove the contrary. A caution against overstrain of the weak fingers should also be added. Strain can be avoided by alternating with exercises for other fingers or exercises in other positions of the hand.

Of the importance of the five-finger exercise Wiehmayer says: "It offers the greatest opportunities for concentrated work in developing and perfecting the fingers and hand. The unchanged, quiet position of the hand; the short, easily-memorized fingers, the absence of musical distractions—these, added to the incentive of working to gain a specified point, will bring about that important desideratum: evenness of touch from all fingers." If the teacher insists upon proper tone-quality in the five-finger work he will find in these exercises excellent opportunity for developing that also.

THE ETUDE QUESTIONS FOR PROGRESSIVE TEACHERS.

BUSINESS.

BY EMIL LIEBLING.

I. How many of last year's pupils are with you this season?

II. How much tuition still remains uncollected from previous seasons?

III. How large a percentage of this year's patronage is liable to remain with you next year?

IV. Are you retaining your grasp on your class, and do you feel that they are wholly and unservedly "with" you, and, if not, why not?

V. What are you doing in order to insure a full class next year? A number of students are bound to drop out from a variety of natural causes over which you have no control, and, unless that deficiency is made up somehow, the outlook will be dubious.

VI. Are you extending the territory which you control, or simply exhausting a limited constituency? If the latter, the end is in sight.

VII. Is your own interest on the *qui vive*, or are you gradually wearing off the edge?

VIII. Are you keeping tabs on your competitor and realizing that there are other Richmonds in the field?

IX. Are you giving a full return for value received?

X. Are you collecting all that is due you and paying all you owe?

PRACTICAL TEACHING.

BY EDWARD HALE.

I. DOES your teaching contemplate music as an accomplishment or a bread-winner merely; or as a means of culture and power?

II. Do you compare and contrast music to the common subjects of study in respect of pedagogic utility?

III. Do you make of music a disciplinary study? How do you do it? Does such treatment of it secure at the same time as good practical musicianship?

IV. You have, of course, kept pace with the modern movement in pedagogy, and you are familiar with its literature: in what distinct particulars has this affected your teaching?

V. What help have you received from THE ETUDE? Name the books which have helped you most.

VI. Are you one of those teachers who believe it essential that the pupil deeply enjoy his work: that he study *con amore*?

VII. What elements of ideal teaching do you find it hardest to realize?

VIII. What value do you attach to general culture on the part of the teacher? Has it a commercial value? In just what ways does the pupil profit from such culture?

IX. What is the effect of your teaching upon your own culture and all-around development?

X. Is it your aim to promote independent thought and effort on the part of your pupils?

PERSONAL EQUIPMENT.

BY PERLEE V. JERVIS.

I. HAVE you prepared yourself for teaching by a thorough course of study with the best teacher available?

II. Do you devote any time daily to regular, systematic study?

III. Do you attend a summer school or take any lessons during the year?

IV. Do you keep in touch with other musicians? Are you tolerant of their opinions, giving them credit when deserved and avoiding ungenerous criticism?

V. Do you attend the best concerts and help create a love for good music in your vicinity?

VI. Do you examine carefully all new methods of teaching, using the good from each in your own work?

VII. Do you read the best literature, poetry and prose, as well as books upon art, psychology, and music?

VIII. Do you subscribe for a musical magazine?

IX. Are you still in that rut, or do you strive to develop yourself and pupils on broad lines?

X. Are you a better musician and teacher than you were last year, and is your aim to be always progressive and up to date?

CULTURE AND PERSONALITY.

BY N. J. COREY.

I. Do you realize that, in order to give out, you must take in?

II. Do you reserve a certain portion of time for your own musical development?

III. Do you try to impress upon your community the dignity and value of your art?

IV. Is your enthusiasm for your work increasing?

V. Is your motto: "The pupil's work shows the teacher's ability?"

VI. Are you in touch, fraternally, with other musicians?

VII. Do you use your vacation as much in preparation as in rest and enjoyment?

VIII. Do you make all sources of culture tributary to your chosen work?

IX. Do you say little and do much?

X. Do you continue to feel that music is your true vocation?

WORK WITH CHILDREN.

BY KATHARINE BURROWES.

I. Do you try to make your pupils think, and do you always explain "the reason why"?

II. Do you try to think out musical problems from a child's point of view?

III. Do you treat your pupils differently, according to their individual needs; and do you show them the beauty of music rather than its difficulty?

IV. Do you try to develop or create the imaginative sense in your pupils?

V. Do you begin your work every year with more knowledge and more enthusiasm than you gave to it the year before?

VI. Do you always make a point of knowing more than you have to teach?

VII. Do you try to originate ideas yourself; and do you encourage your pupils to do the same?

VIII. Do you regard the ideas of others with intolerance or even with indifference?

IX. Does your teaching produce entities or non-entities?

X. Do you realize that your every word and action has its effect for good or ill upon the little lives which come under your influence?

Do NOT waste too much time on finger exercises. In the long run they will impair the musical nature of the student. You can employ your time much better by selecting technically difficult passages from good compositions and by practicing them like etudes, at the same time studying another new piece. The metronome should only be used from time to time to ascertain one's ability to keep strict time in playing, but not to practice with.—*Josef Hofmann.*

SAINT-SAËNS ON MELODY AND HARMONY.

A MELODY alone, a rhythmical melody, may, under certain circumstances, rouse an audience to enthusiasm. But what sort of an audience! An audience of persons who, in consequence of their moderate musical endowments, cannot raise themselves up to the understanding of harmonic beauties. This must be clear to everybody. Such a public one finds among the ancient and Oriental nations and among the negroes in Africa. They own up to a childish, meaningless sort of music. The Orientals are quite advanced in melody and rhythm; harmony, however, is still an unexplored field for them. As for the Greeks and Romans, all efforts to prove them to have been possessed of a knowledge of harmony have only led to views to the contrary.

Whoever protests against progress, whoever believes in the superiority of the antique over the modern, he may deny harmony and stick to melody. Whoever judges justly and wisely, however, must concede that music before the birth of harmony was still in a rudimentary state and incapable of producing deep emotion. The development of harmony marks a new stage in the great mental appeal of humanity. Much diligence has been bestowed upon the study of the question whether harmony was born from melody or melody begotten by harmony. Love's labor lost! Both are descended from the mother of all, Nature. But while the wildest nations could understand melody, and were more or less capable of cultivating it, harmony was destined to spring up only in the sun of the cultural awakening of the nations, and fructified by that particular mental flucture which we designate as the Italian Renaissance.

It is quite correct when some people say: "Only application and practice are needed in order to be able to write well-sounding chords, while a beautiful singable melody is the creation of genius." But one might with the same justifiableness maintain: "One needs only a certain aptitude in order to create a mellifluous melody, while beautiful successions of chords are deeds of a genius." Beautiful melodies and beautiful successions of chords are alike emanations of inspiration. And who has not often perceived that a good deal more of brain is needed for the composition of fine harmonic successions?

There are those who try to disseminate the idea that harmony is exclusively the product of reflection, of science, and that inspiration was not needed for it. How do they explain the fact, then, that the geniuses who invent such beautiful melodies are not any learned musical schoolmaster been able to "Requiem," which fundamentally represents merely a succession of chords? In verity all true artists invent the beautiful chord successions as well as the beautiful melodies from their inner inspiration, from an innate desire, without any assistance from science. It is easy to say that to be able to create in every respect perfect master-work is only given to a genius moving above the heights of humanity. The understanding for and appreciation of beautiful harmonic successions is likewise only possible to a public moving on the pinnacle of culture!

Whoever has a taste only for melodies does thereby silently concede that he will not take the trouble to study and learn to know the various parts of a whole in order to be able to comprehend through the detail the art-work as a whole. To declare that he could not do so, even if he wanted to, and thus to accuse him of mental incapacity, is an audacity for any rate, such persons, together with the Orientals and the savages, form the public, which in its mental laziness impedes the progress of the world's art. They know full well that the highest and noblest of musical joys are denied them. Like the children, they are satisfied with such happiness as Santa Claus bestows upon them.—*Musical Courier.*

ROUTINE IN PUBLIC PERFORMANCE.

BY MARY HALLOCK.

III.

In *Harpers* for March there is to be found under the article "Measurements of Science Beyond the Range of the Senses" a most pregnant sentence in this connection, which says: "Although we can by mechanical means produce a muscular contraction of much greater frequency, we cannot count out loud more than ten or eleven a second, and this is equally true if we count silently. *It is the limit of speed of mental action.*" We presume the author of this article to have the latest statistics on the subject; for, although mental activity must vary with different individuals, still, generally speaking, the average capacity is probably here represented. Consider, then, the importance of automatic muscular action in public performance, when it is realized that most of the time one plays from 400 to 800 notes and groups of notes a minute (in the Chopin etudes, in the concertos, all rapid runs and arpeggios, etc.). Whole movements are marked at 120 and 132 beats to the minute, with a minimum of three groups of notes to the beat, ranging anywhere up from that to a thousand notes to the minute and more.

It will be seen at once that it is plainly impossible to think consciously of every note as it is played, and, even did the performance not constantly surpass the limit of speed of mental action, still, the unending concentration could not be persisted in through an entire recital program or a performance with orchestra. Keeping the above in mind, it is at once patent why such an able, great-minded woman as Clara Schumann should have insisted that the fingers must be able to play the notes of a composition automatically before it could be considered learned up to a public performance standard; and also why it is said, on good authority, that Paderewski is still nervous over the double notes in the Chopin G-major nocturne. Where subconscious action must be depended on absolute sureness can never hold the fort. It is inconceivable to explain the nervousness of a Rubinstein, a Leschetizky, a Carreño on any other grounds.

So much for that side of the question. On the other hand, who could imagine an exquisitely played composition during the performance of which the conscious mind was not a wide-awake and active factor? We agree, of course, that conscious intellectual effort is the only valuable agent in the preparatory conceiving, the laying out, planning of, and building up of the piece. Leschetizky and Hofmann are also right in preaching that the fingers should never be beyond the control of the conscious mind.

At first sight this would seem paradoxical. It is not so, because, on the whole, every mental action is conscious or subconscious in degree. A very able and clever woman once confided in me that her great trouble was just this, not knowing when to trust to her fingers. She had embarked on that most perilous sea of subtle self-analysis which, because it may only be partly indulged in, can so easily end by becoming a hindrance instead of an assistance.

So long as much of our thought, much of our life-action is instinctive, our playing must also be so, and, whether we like it or not, we must agree that absolutely conscious action is more or less a rarity in our daily thoughts and motions.

If it be possible to discriminate between the two methods to be employed, it might, generally speaking, be said that the total plan of the composition, the relative importance of its phrases, its most salient and speaking notes should be consciously played; the detail, the ornamentation, the purely mechanical may be more safely intrusted to the instinctive.

Analytical action. Groups of notes, scales, arpeggios, turns, and ornamentations in general can easily be thought of as one whole, and not in their individual-note make-up. An edition of finger-exercises, on which Rubinstein was brought up, and edited by his teacher, Villoing, makes a point of exemplifying by straight lines and angles, on the margin of the sheet, the directions which the different short, practice passages take in their upward and downward motions; as an assistance, presumably, to seeing the groupings as a whole. One able violinist finds it a great memory assistance to picture the notes by the same means in the mind.

Over and above all, however, it must not be forgotten that the subtler shades of emotion project so far beyond the reach of analytical intellect, that one cannot conceive of expression being just what it should be unless the body is made more or less a subconscious medium for expressing the same. For the simple reason that whatever can be explained regarding the expression of the piece is not the kernel of supremest value in the music. It is that which reason cannot explain that must be brought out, unhindered by the thought that cannot have anything to do with it, and, on the contrary, would weight it.

It ends, therefore, by being a matter of "attitude of mind" how one plays at the crucial moment when hundreds are waiting either to be pleased or to tear your dearly bought reputation to shreds, according to the results of your performance. Without a thorough preparation of all that a conscious mind can do for you technically, esthetically, and theoretically, nothing, of course, can be gained; but, granted that at home you can play the thing so well as you can conceive of yourself playing it, then to do the same in public is largely an attitude of mind, which only much experience can breed in you. Try to imagine yourself at home. Do not imagine that you can see the whole piece in your mind at once. You can only judge whether it has not run away from your brain since you last played it by mentally reeling it off phrase by phrase, and unless you are suffering from such intense temporary or pathological nervousness that your physical ability is damaged, your muscles tied up,—tangled, as it were,—everything must go well. Anxiety comes generally from improper and imperfect preparation, or chronically unclear thinking powers. It is well "to know one's self" in preparing for a public career, and nothing can possibly be more instructive regarding one's mental, physical, emotional, and intellectual make-up. It belongs to that part of metaphysics unexplainable by finite minds, why great anxiety should start the heart thumping at an abnormal rate; it, in its turn, making the senses so keen that all dangers in the way are exaggerated a hundredfold. So that to think of a difficulty to come paralyzes one's ability to play the present phrase. For all these things one thing, and one thing only, suffices. To train technically beyond the degree needed for the performance of any piece to be learned; to dig mentally in all that which can be definitely known regarding the work; to study assiduously; to put one's self bravely and regardlessly in every position where experience may be gained. With all that, one's body may or may not then become such a medium that through it the highest, subtlest emotion can flow instinctively and easily, unhampered by that which is material in either one's self or one's instrument.

A WELL-PLAYED and readily comprehensible piece is better adapted to develop in the performer a sense of the beautiful in music than a crippled nocturne by Chopin. So much is certain. But this does not mean that technically difficult music should be eschewed altogether. By no means. But one should hear such music played by competent musicians rather than attempt it one's self. This is by far the best way to manifest reverence for a grand composition. *Josef Hofmann.*

WHAT CONSTITUTES A MUSICAL COMMUNITY.

BY AUGUST GEIGER.

EVERY community is anxious to have a good standing—a good name among its neighbors. Some possess literary prominence; some have within their confines great men of statecraft; some point with pride to their success in supplying abundance of life's necessities; others, again, shine in their clean, well-kept streets and pretty houses; others boast of the piety exhibited in their number of churches; a large number revel in the thought that they are musical.

Each community laying a claim to some special distinction must bring the proof for the claim, and this proof must come in a variety of forms all tending to the same end, viz.: to substantiate the claim. Now, what are the proofs in the case of a musical community? Let us see.

The musical standing of any community will be judged and determined by the evidences of its musical life. These evidences show themselves in various ways. I will only mention a few of the most prominent forms of musical life in which culture can be shown.

1. The musical service of the church. Have you hearty, full, spirited congregational singing? Do all the members join in the hymns sung, or do you leave the singing of hymns to your choir? Have you a good, well-trained church-choir, that rehearses regularly and is an ornament to your church, carrying your name far and wide for its good singing, or have you only a Sunday choir that does not need any rehearsals at all? Are your organ and choir in competent hands, or do you like anyone just so long as it is cheap or free?

2. The musical home-life. What kind of music have you on your piano and in your parlor? Will the unexpected visitor find good, healthy, inspiring music, or is it of the glaring-picture kind? Do you gather around your organ or piano for an evening enjoyment of song and play? Do you see that your children have undisturbed practice-periods? Do you assist them in their work?

3. Social gatherings. Do you use music merely as a conversation starter, or do you really give it a place for the love of it? Do you invite musicians only to help you out, or because without them you feel that your evenings would lose a great deal of pleasure? Do you pay them for their service, or do you expect them to be flattered by your invitation?

4. A liberal patronage of musical events, such as concerts, recitals, etc. That you will patronize home-talent and home-effort is self-evident; but what I mean, do you reach down into your pocket to bring artists to your concerts; or to help those who are willing to bring them. Are you willing to sacrifice some of your time to see that everything is made pleasant for the visiting artist? A little of liberality along this line can do wonders in a community. Do you attend concerts because it is fashionable or because it is your wish to do so? Are you helping all you can the struggling musical talents within your community, or do you leave it to others?

5. Does your community possess a musical organization of any kind around which its musical life flows and grows? An organization in proper hands ably and willingly assisted will prove one of the best cards to the claim of being a musical community.

Do your musicians go each his or her own way entirely oblivious of the other's existence; does peace and harmony prevail among them, or is jealousy and envy rampant; or do your organizations spring up and flourish for a season and then wither away and die?

These are a few points which are, in my mind, essential to the successful establishment of the claim to being a musical community.

TALENT works, genius creates.—Schumann.

Children's Page

CONDUCTED BY
THOMAS TAPPER

STUDIES IN MUSIC BIOGRAPHY.

I. REVIEW ON THE LESSON FOR MAY.

The following questions may be used as a basis for examination after the class, or the individual pupil, has read the outline given in last month's CHILDREN'S PAGE, and studied the questions on pages 45 to 48. These questions should first be used in the basis of memory-work.

1. Name two immediate musical predecessors of Bach.
2. Name two contemporaries.
3. In what localities did he work?
4. What offices did he fill?
5. Name a book of famous piano-works by Bach.
6. Were they originally written for piano?
7. Has the piano family or the organ family changed the less since Bach's time?
8. Name a distinguished contemporary of Bach's who lived for many years in England.
9. Define Cantor.
10. What is counterpoint?
11. Name some of the instrumental forms which Bach wrote.
12. How old was Bach at the time of his death?
13. What is the name of the clef (for right hand) on page 29 of our text-book?
14. Is this clef used now?
15. What is its purpose?
16. How old was George Washington when Bach died?
17. What famous composer was born in the same year as Washington?
18. Did Bach and Handel ever meet?
19. What affairs occupied the public mind in America at the time of Bach's death?

II.

SAID BY HANDEL: Learn all there is to learn, then choose your own path.

TEXT-BOOK: Mr. Tapper's "First Studies in Music Biography," pages 51 to 80. The teacher, or a senior member of the club, should subdivide the Handel biography so that it will serve for several meetings, if necessary.

1. Chapters I, II, and III.
2. Chapters IV, V, and VI.
3. To illustration, page 73.
4. To page 77, with careful study of the Tabular View. The questions pertaining to each of these divisions of the text may be used at each lesson.

For Clubs of one, two, or three monthly meetings, these may easily be made appropriate DIVISIONS OF THE TEXT.

MATERIAL: This brief biography of Handel will be found complete enough for the practical purposes of a first study. If the older pupils desire to amplify the subject with little trouble and slight expense they may read with profit the "Life of Handel," by Mrs. Julian Marshall, in the "Great Musicians Series." The article on Handel in Grove's "Dictionary of Music and Musicians" is excellent.

Our text-book contains many illustrations. Separate pictures, at very slight cost, are procurable from many dealers in photographs.

For music use the Handel Suites, published in the Litolf edition. In the "Suites" (which are to be had in many editions) there are a few easy pieces which may be played by the young pupils. Other numbers, perhaps too difficult for them to play, should be played to them. The aim should be to impress the

characteristic dance rhythms. The six "Little Fugues" are charming.

A copy of the "Messiah," if shown to the children, will illustrate the sequence of numbers in an oratorio.

III.

Many of the suggestions made in the Bach lesson (THE ETUDE for May, 1902, pp. 189 to 190) are applicable to every lesson. They should be consulted each time.

Inasmuch as Bach and Handel were contemporaries the same period in American History is referred to in both. If this has been carefully done in the Bach study, omit it in the Handel Lessons, and in its place turn, for study, to page 297 of "First Studies in Music Biography." Read from the third paragraph on page 297 to the bottom of page 299. This matter should not be memorized, but familiarized.



GEORGE FREDERIC HANDEL.

IV.

The lesson of Handel's life is simple. He was a talented man, and a man of determination. Chasing his father's coach, studying and earning in Hamburg, warring with singers in the London opera, on all occasions we find him working out a conviction. There are no more delightful pictures in any biography than the coach incident above referred to, and the scene shown in the illustration facing page 53.

Handel's determination proceeded out of nobility of purpose. His conceptions were always lofty. There is wonderful power, as is made evident in the simple "D-minor Sarabande" of the "Suites" and in the "Hallelujah Chorus." Listening to his music one is upon a high place; there is a distant view, the air is clear and pure and bracing. Withal, the heavens seem near and heaven itself is within us.

Remember that the lesson in the text-book aims more to stimulate respect and appreciation for Handel than to enable us to possess certain information about him. Never forget that in biography we must not lose, for a moment, the inspiration of the man.

I. REVIEW.

THE INTERVAL LESSON.

You know how to find the number-name. To be sure that in a month you have not forgotten it, give the number-name of these intervals: C to F-sharp, B to A-flat, A-flat to B, C to G-sharp, F to E-flat, D-sharp to E-sharp. Then, if further review be needed, let each member of the class test the others. For instance, each member may ask the class the number-name of two intervals.

It is easy to ascertain when an interval is Major. Review the rule from the last lesson and apply it to these: C to E, E to C-sharp, G to E, D to E, E-flat to C, C-sharp to B-sharp. In like manner further review may be made.

Perfect intervals are easily distinguished. For the present we may say that the Perfect Intervals are the Major 1, 4, 5, and 8. Next time we will speak of another reason.

II. ADVANCE.

Rule: When an interval is next larger in size than Major (or Perfect), it is Augmented. What is next larger than C-A? C and A-sharp.

If the interval we are to name be C to A-sharp, what do we do? First of all, we take care to remember what we learned in the last lesson. We first find the number-name. C to A-sharp means C, D, E, F, G, A, six letters; hence a sixth. Then we ask: Is A-sharp (the upper tone) in the major scale of C? It is not. The sixth tone in the C-major scale is A (natural). C to A (natural) is a major sixth.

Is the given interval (C to A-sharp) larger (wider) or smaller than the major sixth? It is larger. (Look on the keyboard and notice that C to A-sharp is a greater distance than C to A.)

By our rule already given, the interval next larger than a major, or perfect, interval is an augmented. Hence C to A-sharp is an augmented sixth.

LESSON.

Some of the following intervals are major and some are augmented. Prove each. E to F, F to G-sharp, C to E, E to C-sharp, E-flat to C-sharp, F to D, F to D-sharp, B-flat to F-sharp, B-flat to E, F to B.

WARNING.—Never change, in the mind, the names of the tones in a given interval. That is, do not imagine that C to A-sharp is C to B-flat. How do these two differ in number-name?

THE ETUDE CLUBS.

BEING late in the music year, fewer clubs are forming now than will be formed toward the beginning of another season. Here is another, however, formed March 15th. The "Mozart" is a favorite name.

Mr. Thomas Tapper:

I read the suggestions in THE ETUDE in regard to forming Children's Musical Clubs, and thought the idea a splendid one for creating a deeper interest in children for the study of music. Consequently I have formed a Club among my pupils, who are very enthusiastic and delighted with the plan.

The Club was organized March 15, 1902, by Miss Emma A. Price, with twelve members. Name of Club: "The Mozart Music Club." Date of meetings, 3 to 5 P.M. President, Morris Craythorn. Vice-President, Martha Bonaker. Secretary, Katharine Sherk. Treasurer, E. A. Price.

After the meeting is called to order by the President, the minutes of the previous meeting are read and approved. As an honorary member, I read a short biography and any articles of interest I may have collected; then we have some music and musical games, and after a very enjoyable afternoon disband.

Trust to receive the number of our Club in the near future.

We have ordered certificates, which will be signed and mailed to the secretary of every club which has communicated with us thus far.

Correspondence is welcomed on any phrase of club-meetings.

Clubs now formed, and which are formed between now and the summer vacation, will have a splendid opportunity during July and August to prepare work for the coming year.

* * *

Several readers have sent in replies to the questions on John Ruskin which were printed in the Children's Page. The following is a brief and good set of answers:

Thomas Tapper.

Dear Sir:

Seeing the advertisement of the following eight questions in the April number of the THE ETUDE, I take pleasure in sending you the answers, and hope they will be satisfactory.

1. John Ruskin.
2. In London, England.
3. "The King of the Golden River" and "The Queen's Gardens."
4. "The Stones of Venice," "Modern Painters," and "Sesame and Lilies."
5. Only in the April number of THE ETUDE, 1902.
6. Brantwood.
7. Holy Brantwood.
8. No.

Submitted by Wilfred Perry.

* * *

SOME MUSICIANS
BORN IN JUNE.

- | |
|----------------------------------|
| JUNE 1. Ignaz Pleyel. |
| June 2. Nicolaus Rubinstein. |
| June 3. Charles Lecocq. |
| June 6. John Stainer. |
| June 8. Robert Schumann. |
| June 17. Charles Gounod. |
| June 22. Etienne Nicholas Méhul. |
| June 23. Karl Reinecke. |
| June 24. Louis Brassin. |
| June 27. Carl Albert Loeschhorn. |
| June 28. Joseph Joachim. |

* * *

OLE BULL'S
GIFT TO A BOY.

A WRITER in *Unity* tells an especially interesting story about Ole Bull which illustrates the ready sympathy of that great man for an earnest boy's longing.

Christmas eve, as a tall, dignified looking gentleman was walking leisurely along one of the by-streets of London, his attention was attracted to a little boy who was looking in at a shop-window in which were displayed various articles (some of them apparently second-hand) for sale. As the gentleman, whose long, thick hair fell far below his fur cap, approached the little boy, he saw that his gaze was fixed upon a beautiful-looking violin that hung in the center of the window. Upon coming nearer he heard him singing a familiar melody in a pure, sweet voice, which he accompanied with rhythmical movements of his slender arms and fingers as if he were playing the violin. He stopped to listen, quite charmed at the innocent, childish spectacle. Just then the little boy looked up, and, abashed at being observed, ceased his performance.

"Do you think you could play as well upon that violin, if you had it, as you can sing, my little fellow?"

"I don't know, sir; but I would like to try," the boy replied.

"Come with me," said the gentleman, and together they went into the shop.

"How much for the violin in the window?" he asked of the shopkeeper.

"Five pounds."

"Too much by half," said the gentleman.

After being shown five or six other violins, which he rejected after merely glancing at them (the little boy's big blue eyes looking more and more wistful all the time), the shopkeeper handed out a dingy, antiquated-looking violin, with the remark:

"Here's an old fiddle that I got of a sailor. It

needs fixing up a bit, but you can have it just as it is for one pound, ten shillings."

The gentleman scrutinized it closely, inside and out, remarked that it was very much out of repair, but said that he would give just a pound for it, which the shopkeeper, after some hesitation, accepted, and the money was paid him.

"Put on a string in place of this broken one," said the gentleman, "and furnish me a good bow. I will pay extra for it."

While this was being done the gentleman looked down at the little, pale, wondering face upturned to his, and said:

"What is your name?"

The boy quickly responded:

"Leo, and my father rings the chimes—if you hark you can hear 'em now!"

The gentleman listened for a moment or two, and as the sound of the grand old bells died away the shopkeeper handed him the violin and bow ready for use. After tuning the instrument carefully, he unbuttoned his fur-trimmed traveling coat, and, placing the violin under his chin, began softly and sweetly to play the tune which the Christmas bells had just rung out. For some minutes he continued to play, weaving into the air every conceivable kind of variation, and ended by playing the melody once more, accompanied with harmonics and brilliant arpeggios.

After the violin and bow had been placed in the box he handed it to the bewildered boy, and, patting him on his curly head, remarked, as he buttoned up his great overcoat:

"Carry the violin home with you and take good care of it; it is worth a hundred pounds at least. Learn to play the tune I heard you singing outside the window, and as many more as you can. Tell your father to get you a good teacher. You may keep the violin; it is a Christmas present from Ole Bull."

TWO WAYS OF ADVERTISING.

BY F. C. R.

I HAVE given up advertising, in the ordinary way, in our local papers, for I have found that it is sufficient recommendation to show by one's pupils (in their work and progress) what one's ability as teacher is. While all pupils do not reflect the credit they should upon a conscientious, capable teacher, there are always some who do. For some time my specialty has been teaching children aged from eight or nine to fifteen or sixteen years, covering the first four or five grades carefully and thoroughly. I desire, above all things, that my pupils shall look forward with pleasure to the music lesson-hour and learn to love music. I endeavor, therefore, to offer something new and interesting at each lesson.

Every few weeks I hold a little social for the juveniles, and I make sure that they have such a jolly, happy time with our games, music, pictures, etc. (and occasionally refreshments), that they will be "counting the time," as we say, for the next one. While the chief object of these socials is to make music-life attractive, they have proven, also, to be an excellent advertisement or means of drawing new pupils. Little friends of my pupils are eager to begin taking music-lessons so that they may be included in these "good times."

Several years ago I began teaching in a flourishing town, of about eight thousand inhabitants, where competition in music-teaching was close. I helped to establish myself by the following plan, viz.: I took a few free pupils. I started with eight paying pupils, and I added six whom I offered to teach free for two years. But I chose my six free pupils carefully, for I wanted only those who would take an interest and who were sufficiently musical to be likely to reflect credit upon their teacher. They were to be an advertisement for me. By the help of three or four Sunday-school teachers I secured six little

ones who were most anxious to learn to play on the piano, but whose parents could not possibly afford the expense. I guaranteed to give them two years' free instruction, provided they were faithful and good in performing their share of the work. One strict agreement was made between the Sunday-school teachers and myself, also between the children (and their families) and myself, viz.: no one should be told that they were receiving free instruction. I had several reasons for exacting this. One was respect for the feelings of the little ones and their parents, and another was the natural desire one feels to keep such matters private.

The addition of six names to my list of pupils made the number more impressive to those persons who are impressed by such things, while had they known I was taking them free, and had sought them out, more harm than good might have been done to me in their eyes as a teacher. In following my plan of free instruction I did not take any pupils away from other teachers, neither did I interfere with their business in any other way, as I made certain that those who came to me free of charge could not have taken lessons at all if obliged to pay.

At the end of the two years those of the six free pupils who had progressed satisfactorily and showed a love for music and a desire to continue were invited to do so. While I am now thoroughly established, and do not need this advertisement any longer, believing, as I do, that music has a mission in our lives, I seldom am without a few pupils whom I instruct without charge. I do it gladly for the good of the cause, and am happy if I may, in this small way, help the spread of musical culture in our land.

PERRY PICTURES.

BY EVA HIGGINS MARSH.

Most excellent likenesses of our musicians may be found in the "Perry Pictures," which can be bought at one cent each in small quantities. The use of them in our public schools has become so universal that it is time we music-teachers used them, too.

I find that pupils are much more interested in studying a composer's life, if they study about his pictures. So I give one every week or so and we talk about the man and his works, the pupil finding all he can about it first and telling me or writing it out. We then have card-board cut at a printer's about 10 by 6 inches, and, cutting off the outer edge of the picture, mount them. These we make into books by running ribbon through holes punched in the side. One tiny girl is saving hers, and says: "Mamma is going to frame them," making a picture with six musicians mounted together.

HOW BACH PLAYED.

THIS is the way in which Bach played the harpsichord: His five fingers bent so that their extremities fell perpendicularly on the keyboard, above which they formed a parallel line ever ready to obey. The finger did not rise perpendicularly on leaving the touch, but rather glided back toward the palm of the hand; in the transition from one touch to another, this very gliding imparted to the next finger the exact strength of pressure that had been put in force by the preceding finger; hence a great evenness and a touch that was neither thick nor harsh.

Bach had a small hand; the motion of his fingers was barely perceptible, as the first phalanges were the only ones that moved. His hand preserved the rounded shape, even in the execution of the most difficult passages; the fingers were barely raised above the keyboard, just a shade more than in the playing of a shake. As soon as a finger had been used, he brought it back to its proper position. The remainder of his body took no part whatever in the work. It is only those whose hands are not sufficiently nimble that need to exert the whole frame when playing.—C. M. Widor.

WOMAN'S WORK IN MUSIC

Edited by EMILIE FRANCES BAUER.

STUDENT-LIFE IN NEW YORK.

THE first duty that somebody owes to the art of America is to establish a home of culture, refinement, and respectability in the large cities where students may board, live, and study with some degree of ease and safety. This idea of sending young girls to New York to drift around into this house or that house in answer to an "ad." is nothing short of criminal on the part of parents, and at their door alone must be laid the blame of the consequences which are almost inevitable.

In the first place, unprotected young girls have no business in New York at all. Regarded from any side, that is the only thing I feel absolutely justified in saying. This old notion that if a girl cannot take care of herself at twenty she never can, is all nonsense. At twenty-five a girl is much more qualified to take care of herself than at twenty, and at thirty still more than at twenty-five. A woman of thirty is more willing to relinquish pleasures when it is better judgment to do so than a girl of twenty. This does not admit of a question, and it seems almost unnecessary to say that this qualification in itself is the first and the greatest.

Mothers bring up daughters in what they consider a pure atmosphere; of the evils that exist they keep them in ignorance, fearing that the very knowledge of things as they are would be a contamination; then they discover a little musical talent or a great deal of musical talent,—the amount makes no difference on the basis of morality,—and off they bundle them to New York. They do not know where they will live, they do not know with whom they will study, they do not know whom they will meet; they know absolutely nothing except that those daughters are in New York, no matter what else they think they know. That they are living in proper localities and surroundings they do not know; that they are studying under proper teachers they do not know; that they are associating with healthful companions they do not know. This does not mean that they are being deceived purposely; far from it. It means that the young girls do not know themselves, and when the awakening comes their first thought is: "Oh, I would not have mother know this for anything."

Persons should not be so dependent upon the great cities as they are. They should give more encouragement and care to music in their own cities. The best teachers should be made welcome, the best concert companies should be patronized so that the ground work can be properly done at home, and then if a student is sent to New York he or she has something upon which to build. This subject is inexhaustible; yet there is little to offer as suggestion, as the first step should be taken in New York, where a healthy home should be provided for students who are really in earnest about musical study.—E. F. Bauer, in *The Musical Leader*.

UNINTERESTING PAPERS.

ONE of the most serious discomforts that confronts the musical club—or any other club, for that matter—is the uninteresting "paper." There is nothing so deadly dull as to listen to a word-for-word copy of page after page of dry encyclopedia matter which is delivered in a painfully stupid, uninteresting manner. If you have no talent for writing and delivering a paper, let some one else who has undertake that

occupation. Some go so far as to suggest an elimination of the paper; but far from that I advocate the paper very strongly, but not as prepared by the average woman to whom that work is assigned.

To prepare properly the essay it is not enough to go to one reference-book to glean material, but several of the best authorities should be called into requisition, and the material gathered in this way will not only seem more original, but will be more original because it will stimulate and awaken your own thought.

In biographical sketches there is usually not much opportunity for originality. Facts are the vital points, and too much care cannot be exercised to have the details correct; but I have contended before that clubs assign altogether too many biographical sketches. There are many sides of musical life and study that admit of discussion, where originality is not only desirable, but necessary. Of course, this entails more work and more study; but what is the club for? Let us assume that the club bears the same relation to the woman that school does to the child, and I think there is a very decided *raison d'être* of the club, and every reason why the very best results should come from it, and the very best efforts given to it.

In what to say to a club and how to say it two things should always be borne in mind:

The first and principal thing is: if you have nothing to say and know that you have no ability to speak in public, do not be induced, upon any argument, to give the paper, for there must be some one else who can do it successfully.

The second is: if you have something to say which you know will be of benefit to your club or to those working in the world of music, do not let timidity stand in your way. Let the officers or the program committee know that you have a few ideas which might be of benefit. Never forget that ideas are welcome; there are not so many as one may imagine.

Would it not be a good plan to extend a standing invitation to the members to read a short address if there be anything which they especially feel like saying during a time set aside to hear expressions of an original and individual nature?

THE SOCIAL SIDE.

STRANGELY enough, the most neglected side of the club upon any special topic is the social element. Everyone knows the usual *régime* is to rush to the club, listen to the program, and hurry out again, hardly waiting for the end of the entertainment. This is not the correct spirit to carry to the club, and not the right benefits to carry away.

Women are beginning to realize that the other women are growing closer to them and that there is as much pleasure to be derived from social intercourse as there is in simply listening to a program and a paper. Many women who cannot stand before an assemblage of women and say anything of interest are full of interesting stories which come into their work and life. Informally these women can bring more interest to listening ears than a dozen biographical sketches from the platform. Make the club interesting upon the basis of good-fellowship, and there will be a flow of inspiration that cannot fail to elevate the educational value of the club. Parliamentary laws are very good and very neces-

sary, but there is a benefit to be derived from reunions which "red tape" makes impossible.

It does seem as though one hour might be given after the completion of a program to meeting upon a perfectly informal and cordial footing. The benefits will be found manifold and lasting.

THE CHAMINADE MUSICAL CLUB.

THE year's work of this club in Jacksonville, Ill., has just been received, and it must be admitted that the

scheme is excellent and the programs are arranged with great skill.

There is but one criticism to be made, and that is concerning the name. For years I have contended that there is no meaning in naming a club for an individual. This does not mean that Chaminade is not great enough to be so honored; it simply means that a club must either limit itself to the works of Chaminade or wherefore the sense or meaning of thus naming the club? The same fault is to be found with the Mendelssohn Glee Club, the largest male singing society in New York, perhaps in America. The club sings music from every composer, yet it is doubtful if it even takes notice of Mendelssohn's birth or death dates by special programs upon those days. As a matter of fact, during the entire year there is not one record of a Chaminade composition given by the Chaminade Musical Club, which proves that the name stands for nothing. In Boston there is a MacDowell Club which is altogether different. The membership consists of people who have been pupils of Edward A. MacDowell. This is the only case which is perfectly justifiable, as all the Beethoven clubs, Schubert clubs, Wagner clubs, etc., are merely hollow names, and signify absolutely nothing, having no mission save to mislead a thinker into the idea that the name has some bearing upon the sort of work done by the club.

However, the Chaminade Musical Club in every way seems finely conducted, and it shows brains at the helm. It was organized February 10, 1896, and at the present time it enjoys twenty-nine active and five honorary members. The membership is limited to thirty. Its officers are: Pres., Mrs. Virginia Vasey. Vice-Pres., Mrs. George Huntoon. Rec. Sec., Mrs. J. W. Putnam. Cor. Sec., Miss Sallie Walker. Treas., Mrs. J. P. Brown. Librarian, Miss Laura Hayden.

The season of 1901-02 closed May 5th, which made fifteen sessions held by these very active ladies.

The topics, which have been remarkably well selected, were as follows:

Ancient Dance Music, Dance Music of Different Countries, The Sonata (2), Christmas Music, Folk-Symphonic Poem, Opera (4), Overtures and Ballet Music, and Song Cycle.

The programs included the very best available music, given by the members without outside aid.

AMONG SOME CLUBS.

GEORGE HAMLIN and Charles W. Clark sang for the concert of the Choral Society at Rockford, Ill., and the Mendelssohn Club of the same city engaged Schumann-Heink for her engagements, owing to her illness. The Polyjoin in a huge presentation of "Elijah" during the May Festival. The Monday Musical Club, of Trenton, N. J., gave its closing concert April 18th, and are choral clubs. The Musical Club, of Peekskill, N. J., gave Mendelssohn's "Midsummer Night's Dream" in April, under direction of Fred. Seymour. The Milwaukee Musical Society will give concerts in Oshkosh and Appleton, Wis., on June 7th and 8th. The Association Chorus, of Xenia, Ohio, gave its first Spring Festival this season. F. E. McGrevy is director of the chorus. The Choral Union, of Topeka, Kan., has engaged the Chicago Symphony Orchestra for its festival, which will occur June 3d and 4th.

LETTERS TO TEACHERS

By W. S. B. MATHEWS.

"I wish to know what course of instruction to follow in the case following, and whether one of my limited qualifications could help carry out the plan you recommend. I, myself, am working in music in the fourth and fifth grades, and my eight years of teaching have been devoted almost entirely to foundation work, my pupils rarely or never passing beyond the third grade.

"The case concerning which I desire advice is that of a lady whose study of music some years ago only went so far as the second grade. She wishes now to study, for a few weeks only, just such music as will make her better able to appreciate the concerts that it is her privilege to attend in one of our largest cities. She does not care to be able to play, but passionately loves classical music.—W. A."

THE SELF-PLAYER.

If the lady is able to manage the cost conveniently, my advice would be to procure a good self-player, and then by the aid of the teacher take up at first some of the easier pieces from one composer after another. To study a piece properly not only should the student have the roll for the self-player, but also a printed copy of the piece itself in sheet music. Then by the aid of some good suggestive analysis, devote a day or two to becoming familiar with the piece in hand. Or perhaps she could take up more difficult things, and longer pieces; but I would recommend beginning with rather easy pieces.

First of all, one has to acquire the technic of the self-player. The art of pumping it with the feet, the management of the tempo, by means of the tempo stop, and especially the rather difficult art of selecting the proper movement to the piece, because a piece is spoiled when it is played much too fast or a little too slowly. Then there are the little rubatos which an artist makes unconsciously, and which even very good orchestral conductors make, just as a good reader emphasizes and occasionally lingers a bit upon an emphatic syllable; yet in music so as not to perceptibly interrupt the rhythm. Then there are the little *crescendos* and *decrescendos*. It is possible to play upon some of these instruments extremely well.

It has been my idea, although I have no information of any set of students having tried it, that a small class might easily take, for instance, the two volumes of my work, "The Great in Music," in which the chief works of all the leading masters of music for pianoforte are taken up, analyzed, and written of appreciatively; and by selecting in advance out of the *Æolian* catalogue the material for the first month (they have a circulating-library rate) and buying the sheets in the usual way, or better still starting out with a library, consisting of, say, a few things by Bach, the sonatas of Mozart and Beethoven, the favorite "Songs Without Words" by Mendelssohn, and fifteen or twenty pieces each of Schumann and Chopin, as much as one liked from Liszt, Tschaikowsky, etc., and one is in position to play anything whatever one pleases (note the limitation) *just as soon as one knows how*. That is to say, one must learn how to find out the proper movement of the piece, the places where the *crescendos* and *diminuendos* occur (the roll gives you that), and to realize the proper treatment of the climaxes, etc.

Observe, I do not say that the best self-player interprets or can be made to interpret music as a first-class artist will interpret it. But it can play the notes of the piece, and it can be made to play them with a very good approximation, indeed, to an artistic effect. I have not tried personally any one of the self-players for several months, but they are

all the time improving them. And, whether you can do everything the composer wishes or not, you can at least do a great many more things than you will be apt to really do, until you have learned to make the music sound *living*, and not machine-like.

A great deal of this analysis of pieces, along a more limited repertory, is done in "The Masters and Their Music" (Theodore Presser), which contains a very satisfactory elementary course of this kind. All the general principles are therein unfolded and the examples are such as one should naturally know first in order to understand the several masters. The other books mentioned take in a much larger range of composers, and each composer is more fully represented. Schumann, for instance, has no less than seventy-five pages. You could also find considerable help in the first volume of "How to Understand Music," in the parts relating to Chopin and Schumann.

Another way in which the student could be assisted would be to take up ear-training, to discriminate between the kinds of triads (major, minor, diminished, and augmented); the mode, major or minor; and modulation; also rhythm, and to enjoy thematic treatment as illustrated in Bach, Beethoven, and Schumann. Begin with the best "Inventions" of Bach, go on to favorite sonatas of Beethoven, and then to the later writers. This course would require the teacher to be familiar with the pieces studied, or to make herself familiar as preparation for each lesson. If such a course were undertaken seriously, and without any pretense of "knowing it all," on the part of the teacher (for she would necessarily betray herself sooner or later), both teacher and pupil would learn a lot and have a view of the art of music from a very different standpoint to that occupied with the customary piano-lesson. In short, this would be to study *music*, the thing we all talk about.

THE USE OF THE PEDAL.

"Would you please tell me the proper use of the pedal in piano-playing? Should it be put down at the first and raised at the close of every measure, unless differently marked? If when only a few measures are marked 'Ped.,' are the rest to be played without the pedal?"

"Also what is meant by '2 peds.,' as in Nevin's 'Good Night'?—N. W."

By pedal is meant the damper-pedal, the right-hand lever for the foot. When this is pressed down, it raises the dampers away from the strings so that not only the tones sound which the keys require, but many others sympathetically along with them. To realize the whole possibility of bad pedaling, press the pedal and while pressing it slide the finger along the three lower octaves of the keyboard. You will hear a dreadful confusion. This is the same in kind, though generally greater in degree, as what you hear in the country hotel parlor, when the aggressive amateur is showing off upon the hotel piano. The main uses of the damper pedal are three in number:

First, to prolong a bass-tone until its chord is put over it. Examples, almost any piece having low basses and chords in the middle range. Take the pedal with the bass note, release it the instant you have sounded its chord.

Second, to prolong a melody-tone while the hand is doing something else. Examples, almost any variation piece, where after a long melody-tone an embellishing voice is put in, as a sort of interlude. This kind of thing has gone out a great deal; you will find it in Brinley Richards' "Her Bright Smile Haunts me Still," Karl Merz's "Thou Art so Near and Yet so Far"; also in the Heller study in F, Op. 46, No. 25. Take the pedal exactly with the melody-tone, and release it when you are just in the act of playing the next melody-tone. This use of the pedal is Thalbergian in nature, but the same way of using the pedal is required in the piece now so often heard, Arensky's "Prelude" in C-sharp minor. Also in Heller's Op. 45, No. 15, in D-minor, the study in very strong chords.

Third.—The most universal application of the pedal

is for improving the tone-quality, by means of the resonance above mentioned. In this use of the pedal you do not properly press the pedal lever down its full length, but only enough to release the dampers from the wires, more or less according to whether you mean a very loud effect or whether you desire a soft and sympathetic effect. Almost every right-hand chord takes this kind of pedal; it is also used very slightly in all sorts of cadenza effects, the object being to slightly confuse the outlines of the tones—very slightly blurring the effects; for instance, in Raff's "La Fileuse," in the cadenzas. Even in sonatas one uses the pedal in this manner, and in Bach. In Bach we use the pedal thus with almost every serious melody-tone; i.e., every melody-tone which is prolonged a little, and does not have a running counterpoint. Example, the Minuet in D-major, in Peters' "Bach Album."

To press the pedal at beginning of measure and release it at the end is generally to spoil the effect. All pedal-marking is imperfect, and to be taken with a grain of salt. The resonance and vibration of the piano are now much freer than formerly, and the pedal as marked in all the Chopin editions is beastly bad.

"2 ped." means to press the soft pedal with the left foot while using the damper pedal. The left foot holds during a phrase or an entire period.

Note further: The groundwork of learning how to employ this tremendous addition to the resources of the pianist must be laid in learning to hear what the pedal does; to hear when it begins, and when it is taken off. Many old students cannot do this; an artist hears it with unflinching certainty. Study Mason's pedal chapter, in "TOUCH AND TECHNIC." This is merely one incident of the many where Mason gives artistic turns to the ordinarily dry technic.

HOW TO OPEN UP PROFESSIONALLY.

"A graduate and now a post-graduate student in the Conservatory of Paris inquires whether upon her return to her home in America she should open a studio in her own home or rent a room upon the principal street of the city. Whether she would better give a free concert immediately upon arriving at home, and, if so, whether she would be able to get a large audience? How she is to make her name known as teacher? And, finally, whether she ought to charge for lessons and whether the pupil should pay by the lesson, the month, or quarter? In short, how to get at it.—E. J. M."

It all depends upon the local standing of the family; if a leading family, she would more easily get pupils at home, provided her family would stand the noise of lesson-giving. A studio well located is an advantage, but also a disadvantage. It requires one to be always there—which is not always convenient. As for getting an audience, have it fixed up socially: give a reception, or give a program to an invited audience; or under the auspices of some local charity. The latter has the disadvantage of bringing together a lot of people who do not care ten cents about the music or your playing; it also keeps out those who do not care to invest the price. I think a series of "at homes" about once a fortnight, each with a short program, and if you like have your best singer friend sing a song or two. This will tell in the long run, if you play well. If you are a brilliant player, one strong concert would do you good.

The price for lessons must depend a little upon the place. Probably not less than a dollar and a half for three-quarters of an hour and two dollars if there is any precedent in the place. At all events not less than the figure first mentioned. You will not be overrun with work anyway. Pupils should pay quarterly in advance. This insures their staying until they give you a chance to show what your work will do for them. "By the lesson" is very bad, indeed—bad all around. Monthly is well enough, provided you do not permit yourself to be swindled by the pupil's missing lessons, losing your time waiting, yet not paying for it.



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THE Editor's correspondence contains many inquiries as to the greatest living pianist, greatest American composer, two or three greatest teachers, some other number of greatest singers, etc., queries which no one is able to answer without certain qualifications; for an absolute statement on any one of the above questions cannot be made. Every great composer, player, singer, teacher has certain points in which he may excel, but no one carries off the palm in all. An opinion that so-and-so is the greatest merely expresses the belief or prejudice of the one who makes the statement. His opinion is based on his own likings. Every great man is *sui generis*, and there is no reason for comparison in order to establish relative rank and precedence among a number of first-rank men.

In a great law-school instruction is carried on not by text-books, by requiring students to learn a portion of the work for recitation, but practically; that is, by presenting "cases." A certain number of facts are given, and from these facts the students work up the legal status of each case, according to the fundamental principles of common law. So music-students want to study music directly, not about music. The latter is of value, but not the most important thing. The notes, the phrases, the melodies, the accents, the rhythms, the cadences, all the elements of the piece as indicated on the printed page are to be put together in such a way as to form a satisfactory musical structure. One must study music itself, and aim to assimilate its spirit into one's own spirit, if he would become a true musician, and learn how to vitalize even the most ordinary piece.

WE call the attention of our readers to the next meeting of the Music Teachers' National Association at Put-in-Bay Island, Ohio, which will begin July 1st. The meeting is an important one for the interests of American music, inasmuch as it is to carry on and to make permanent the educational plans inaugurated two years ago. It is not necessary for us to urge on our readers the value of a national association to the profession. Many of them are members of the various state associations and are well aware of the good done by their state and local bodies. And yet there is need for a body of a different kind, one that shall concern itself with the problems that have a larger and wider bearing. We want a general

uplift of musical interests all over the country, we want more solidarity of effort and feeling; and we urge a vigorous and persistent effort to place the profession and its work in the proper light before the public. Interchange of ideas and of experiences is helpful. The national association becomes like a clearing-house for musicians who are doing the best work in this country.

THE convention of the Sinfonia Fraternity of Men music-students held in Philadelphia during the month of April, showed that the movement for drawing together young men in music is gaining strength. The founders and promoters of the fraternity have reason to be pleased with the success of their work. Three of the leading cities in the United States, Boston, Philadelphia, and Chicago, are represented, besides several strong schools of music in smaller places.

The movement has significance because of the fact that, although the number of women teachers is much larger than that of men, it is still likely that the burden of the most exacting and important advances will be placed upon the men in the profession as hitherto. Young men who have chosen the profession of music teaching usually intend to make it a life-work, a permanent business, and their idea will be to make it grow under their hands. A movement that brings together in one organization, especially one based on the fraternity idea, a number of ambitious, aggressive, up-to-date young musicians and teachers should develop in its ranks the strong men in American music of the next twenty years. Every school of music in this country that has a goodly number of men students should have a part in the Sinfonia Fraternity.

THE commencement season, in all its vigor, is upon us. The hopeful young graduate is as much a part of it as blossoms are of May. He is apt to consider himself a fruit, however, instead of a blossom, a promise of a fruit to come. His elders smile when he talks of having finished his education. They know that it has only begun; and in after-years he knows it, too.

A graduating course in anything—be it general education, art, business—is not intended to supply the novice with a full panoply for the battle of life, as he often fondly imagines. Far from it. It merely represents the slightest equipment with which it is safe to venture into the world. Instead of being provided for all contingencies, the student would be cruelly unprepared with any less. Happily, he does not realize his quasi-defenseless condition, and it may be just as well. Hope, buoyancy, confidence in the future are not bad substitutes for the knowledge which comes from shattered illusions. Even a fool's paradise may be better than no paradise at all; so let the young graduate rejoice while he may.

THERE is no denying that a common impression prevails that musicians are more narrow-minded than those of other professions; also, that the harmony which they profess as a science is conspicuously absent from their dealings with each other. Such impressions are largely due to the attitude of society toward the musician. Music is pre-eminently a social art, and he is met more as a musician than as an individual. The doctor, the lawyer, the clergyman, is not called upon in social gatherings to expatiate upon his profession. Society has but little interest in the details of such callings. The musician would often fain escape from the persistent dragging in of his art, and from the constant appeals to entertain others by it, but he is seldom allowed to forget it. This tends to restrict him, in the eyes of those who meet him, to a confined sphere of interests. He is so persistently identified with his profession that he is popularly supposed to have but little knowledge of what lies outside of it.

For the same reason the personal differences of musicians assume an exaggerated relation to their profession. It is supposed that they occur because they are musicians, and not because they are indi-

viduals of varying temperaments, some of which are sure to strike sparks whenever brought in jarring contact, no matter what their profession.

Not long since the writer had occasion to run the gauntlet of various medical experts. The remarks made by eminent specialists on the treatment he had received from the others had a strangely familiar sound. He might have been going from one singing teacher to another, hearing criticisms upon different methods of singing. Recent disclosures in army and naval circles strengthen the impression that jealousy and lack of harmony are by no means a distinguishing characteristic of the musical profession alone.

IN our large and economic way of dealing with the substances of the material world, thanks to modern science and to the modern device of consolidation, we have learned that there are no wastes in Nature. All substance possesses many qualities and aspects, and by adroit handling we find that we are able to supply ourselves with things valuable and things pleasant at every turn. Take, as an example, this comparatively new thing, coal-oil, or petroleum (rock-oil, as it was formerly called). It was known to the ancient dwellers on the Mesopotamian plains, and was used by them, but not in one-tenth of the ways which we can and do use it. The managers of the Standard Oil Company tell us that all the thick, dark elements which are eliminated in the process of refining can be wrought into many precious things. Of these, there are two classes which we will mention, viz.: the aniline colors, so various, and so brilliantly beautiful; and various drugs. Here let us discover an analogy which may afford us a sermon for our musical profession.

Education is a long and complex process, which, like the transformation of crude rock-oil into its various forms of use, demands time, skill, effort. When one is learning some branch of music,—piano-playing, singing, violin-playing, organ-playing, directing, composition,—does it ever occur that he is doing something else than the thing which occupies the foreground of his thought, or, as the astronomers say, fills the field of vision? Whether we know it or not, we are, each and all of us, building a habitation for ourselves, more durable than brass, and harder than the shell of the oyster. It is as much a part of us as is the cocoon of the silk-worm, a wonder of strength and flexible toughness. The cocoon it is which yields the filaments of silk, and so is of value to us. It has been said, with neatness, compactness, and truth: "Sow a thought and reap an act; sow an act, and reap a habit; sow a habit, and reap a character; sow a character and reap a life." This is extremely true of us in our musical life. Whether we know it or not, whether we will it or not, thought, act, habit, character, and our music is a powerful factor in this growth.

Would it not be a good occasional exercise—say, one of the functions of the Sabbath-day—to take an hour for self-examination, and ascertain whether the operations of music as they react upon ourselves are all of them wholesome?

THOSE of our readers who have followed our news-items during the past few months cannot but have been impressed with the number of May Music Festivals arranged for this season. East, West, North, and South, a very complete circuit of festivals so far is due to the possibility of securing a good orchestra, such as the Chicago or Boston Festival fair size, or a union of several towns, can undertake the risk of a festival. First of all, there should be a good, enthusiastic choral body under an energetic, should be a guaranteeing body of citizens who are open-handed and public spirited. This plan has been found feasible and the results profitable to a community. We hope the number of music-festival associations may be doubled within another year.

WAS OLD FOGY A LISZT PUPIL?



BAYREUTH, April 15th.

DEAR ETUDE: To write from this Bavarian town in the spring-time as Wagner sleeps calmly in the backyard of *Wahnfried*, without a hint of his music in the air, is giving me one of the deepest satisfactions of my existence. How came you in Bayreuth, and, of all seasons in the year, the spring? The answer may astonish you; indeed, I am astonished myself when I think of it. Liszt, Franz Liszt, greatest of pianists,—after Thalberg,—greatest of modern composers,—after no one,—Liszt lies out here in the cemetery on the Erlangerstrasse, and to visit that forlorn pagoda designed by his grandson Siegfried Wagner, I left my comfortable lodgings in Munich and traveled an entire day.

Now let me whisper something in your editorial ear—I once studied with Liszt at Weimar! Does this seem incredible to you? An adorer of Thalberg, nevertheless once upon a time I pulled up stakes at Paris and went to the abode of Liszt and played for him exactly once. This was a half-century ago. I carried letters from a well-known Parisian music-publisher, Liszt's own, and was therefore accorded a hearing. Well do I recall the day, a bright one in April. His Serene Highness was at that time living on the Altenberg, and to see him I was forced to as much patience and diplomacy as would have gained me admittance to a royal household.

Endlich, the fatal moment arrived. Surrounded by a band of disciples, crazy fellows all,—I discovered among the rest the little figure of Karl Tausig—the great man entered the *saal* where I tremblingly sat. He was very amiable. He read the letters I timidly presented him, and then, slapping me on the back with an expression of *bonhomie*, he cried aloud in French: "*Tiens!* let us hear what this admirer of my old friend Thalberg has to say for himself on the keyboard!" I did not miss the veiled irony of the speech, the word *friend* being ever so lightly underlined; I knew of the famous Liszt-Thalberg *duello* during which so much music and ink had been spilt.

But my agony! The *via dolorosa* I traversed from my chair to the piano! Since then the modern school of painter-impressionists has come into fashion. I understand perfectly the mental, may I say the optical, attitude of these artists to landscape subjects. They must gaze upon a tree, a house, a cow, with their nerves at highest tension until everything quivers; the sky is bathed in magnetic rays, the background trembles as it does in life. So to me was the lofty chamber wherein I stood on that fateful afternoon. Liszt, with his powerful profile, the profile of an Indian chieftain, lounged in the window embrasure, the light streaking his hair, gray and brown, and silhouetting his brow, nose, and projecting chin. He alone was the illuminated focus of this picture which, after a half-century, is brilliantly burnt into my memory. His pupils were mere wraiths floating in a misty dream, with malicious white points of light for eyes. And I felt like a disembodied being in this spectral atmosphere.

Yet urged by an hypnotic will I went to the piano, lifted the fall-board, and in my misery I actually paused to read the maker's name. A whisper, a smothered chuckle, and a voice uttering these words: "He must have begun as a piano-salesman," further disconcerted me. I fell on to the seat and dropped my fingers upon the keys. Facing me was the Ary Scheffer portrait of Chopin, and without knowing why I began the weaving Prelude in D-major. My insides shook like a bowl of jelly; yet I was outwardly as calm as the growing grass. My hands did not falter and the music seemed to ooze from my wrists. I had not studied in vain Thalberg's "Art of Singing on the Piano." I finished. There was a murmur; nothing more.

Then Liszt's voice cut the air:

"I expected Thalberg's tremolo study," he said. I took the hint and arose.

He permitted me to kiss his hand, and, without stopping for my hat and walking-stick in the ante-chamber, I went away to my lodgings. Later I sent a servant for the forgotten articles, and the evening saw me in a diligence miles from Weimar. But I had played for Liszt!

Now, the moral of all this is that my testimony furthermore adds to the growing mystery of Franz Liszt. He heard hundreds of such pianists of my caliber, and, while he never committed himself—for he was usually too kind-hearted to wound mediocrity with cruel criticism, yet he seldom spoke the unique word except to such men as Rubinstein, Tausig, Joseffy, d'Albert, Rosenthal, or von Bülow. A miraculous sort of a man, Liszt was ever pouring himself out upon the world, body, soul, brains, art, purse,—all were at the service of his fellow-beings. That he was imposed upon is a matter of course; that he never did an unkind act in his life proves him to have been Cardinal Newman's definition of a gentleman: "One who never inflicts pain." And only now is the real significance of the man as a composer beginning to be revealed. Like a comet he swept the heavens of his early youth. He was a marvelous virtuoso who mistook the piano for an orchestra and often confounded the orchestra with the piano. As a pianist pure and simple I prefer Sigismund Thalberg; but, as a composer, as a man, an extraordinary personality! Liszt quite filled my firmament.

Setting aside those operatic arrangements and those clever, noisy Hungarian Rhapsodies, what a wealth of piano-music has not this man disclosed to us. Calmly read the thematic catalogue of Breitkopf & Härtel and you will be amazed at its variety. Liszt has paraphrased inimitably songs by Schubert, Schumann, and Robert Franz in which the perfumed flower of the composer's thoughts is never smothered by passage-work. Consider the delicious etude "*Au bord d'une Source*," or the "Sonnets After Petrarch, or those beautiful concert-studies in D-flat, F-minor, and A-flat; are they not models of genuine piano-music? The settings of Schubert marches Hanslick declared are marvels; and the Transcendental Studies! Are not keyboard limitations compassed? Chopin, a sick man physically, never dared as did Liszt. One was an æolian-harp, the other a hurricane. I never attempted to play these studies in their revised form; I content myself with the first sketches published as an opus 1. There the nucleus of each etude may be seen. Later Liszt expanded the *croquis* into elaborate frescoes. And yet they say that he had no thematic invention!

Take up his B-minor sonata. Despite its length, an unheavenly length, it is one of the great works of piano-literature fit to rank with Beethoven's most sublime sonatas. It is epical. Have you heard Friedheim or Burmeister play it? I had hoped that Liszt would vouchsafe me a performance, but you have seen that I had not the courage to return to him. Besides I wasn't invited. Once in Paris a Liszt pupil, Georges Leitert, played for me the Dante Sonata, a composition I heard thirty years later from the fingers of Arthur Friedheim. It is the "Divine Comedy" compressed within the limits of a piano-piece. What folly, I hear some one say! Not at all. In several of Chopin's Preludes—his supreme music—I have caught reflections of the sun, the moon, and the starry beams that one glimpses in lonely midnight pools. If Chopin could mirror the cosmos in twenty bars, why should not a greater tone-poet imprison behind the bars of his music the subtle soul of Dante?

To view the range, the universality of Liszt's genius, it is only necessary to play such a tiny piano-composition, "Eclogue," from "*L'Année de*

Pelérinage" and then hear his Faust Symphony, his Dante Symphony, his Symphonic Poems. There's a man for you! as Abraham Lincoln once said of Walt Whitman. After carefully listening to the Faust Symphony it dawns on you that you have heard all this music elsewhere, filed out, triturated, cut into handy, digestible fragments; in a word, dressed up for operatic consumption, popularized. Yes, Richard Wagner dipped his greedy fingers into Liszt's scores as well as into his purse. He borrowed from the pure Rhinegold hoard of the Hungarian's genius, and forgot to credit the original. In music there are no quotation-marks. That is the reason borrowing has been in vogue from Handel to De Koven.

"The Ring of the Nibelungs" would not be heard to-day if Liszt had not written its theme in his Faust Symphony. "Parsifal" is altogether Lisztian, and a German writer on musical esthetics has pointed out recently theme for theme, resemblance for resemblance, in this Liszt-Wagner *Verhältniss*. Wagner owed everything to Liszt—from money to his wife, success and art. A wonderful white soul was Franz Liszt. And he is only coming into his kingdom as a composer. Poor, petty, narrow-minded humanity could not realize that, because a man was a pianist among pianists, he might be a composer among composers. I made the error myself. I, too, thought that the velvet touch of Thalberg was more admirable than the mailed warrior fist of Liszt. It is a mistake. And now, plumped on my knees in Liszt's Bayreuth tomb, I acknowledge my faults. Yes, he was a greater pianist than Thalberg. Can I say more for such an old-fashioned fellow as

OLD FOGY.

PREPARATION FOR THE DAY'S WORK.

How many teachers there are who make little other preparation for the day's lessons than that included in their morning ablutions, dressing, swallowing a hasty breakfast, and rushing to school or studio. They are scarcely deserving of the name, yet we call them teachers because their time is devoted to certain routine work with pupils who would, as a rule, be better off if left to their own sweet wills than they are in the hands of spurious educators. Yet the poor pupils and the greatly-to-be-pitied parents follow these conscienceless guides until some chance brings them to a standstill; and they find it necessary to retrace their steps and make an entirely new start.

It is fortunate, however, that there are teachers whose best thought and talent are given to the education of their pupils. These are cultivated men and women who are "never too old to learn"; who read and ponder over the suggestions of others and make all that is good in musical progress their own. Each pupil is a charge for which they hold themselves responsible. Every lesson must furnish material as well as incentive for further advancement. Each etude or piece is selected with the conviction that through it some fault will be eradicated; some interest awakened.

These teachers could readily say why they wish to teach music. They are happy in their work of imparting knowledge to others and there is no drudgery in the task of bringing even a slow-minded pupil to the light which shall make study a pleasure rather than a dread punishment. They create and carry around with them an atmosphere of earnestness, interest, and enthusiasm which imbues the pupil with a desire to do good work no matter how difficult that work may be, and the success of such teachers is, as a rule, in just proportion to the interest and effort manifested.

"Know thyself" is a mandate which is particularly applicable to music-teachers, and if this self-knowing lead to the realization that teaching is only a detested means by which selfish ends are to be gained, the sooner the work is abandoned, the better.—*The Presto*.

THE ETUDE

SOME OF THE EASIER CHOPIN NOCTURNES.

BY EDWARD BAXTER PERRY.



STRICTLY speaking, there are none of the Chopin compositions which can be called easy from a musical standpoint. Even the least of them requires considerable mastery of tone-effects and artistic insight of a high order for its true interpretation. But there are a number of the nocturnes which are technically entirely within the reach of the moderately advanced amateur, and are consequently much played, or played at; are often very properly used by teachers as an introduction to the much discussed and misunderstood Chopinism of Chopin.

The name, nocturne, comes originally from an Italian word with the same Latin derivation as our word nocturnal. It means simply a night-piece, and was formerly synonymous with the word serenade, though latterly it has come to be applied to instrumental compositions only, while serenade usually implies music that is to be sung. The distinction, however, is not rigidly maintained, and we have occasionally nocturnes for the voice and serenades for piano or violin. The fundamental idea of both is that of a love-song, sung at night in the open air, to the accompaniment of harp or guitar, expressing the tenderness and devotion of the lover, and the charms of the lady, and sometimes introducing incidentally, by way of setting, the environment or episodes of their passion. We should note here the difference between these and the German *nachtstück*, which is also merely a night-piece, but may deal with any and every nocturnal scene or mood, with or without the element of human love as the chief factor. As for example, Schumann's "Nachtstück in F," which is purely personal, introspective, gravely thoughtful, with no trace or hint of love and longing. Most of the Chopin nocturnes may be considered perfect examples of the original type in its highest development.

Of these, perhaps the easiest, and certainly the best known, is the one in E-flat, op. 9. Scarcely a student but has played it at one time or another. In fact, it has been worn well-nigh to shreds; yet still retains its simple, tender charm, if approached in the proper spirit. It is replete with melodic beauty and warm harmonic coloring, and is an excellent study in tone-production and shading, as well as a model of symmetrical form.

It was one of his early works, and the glow of first youth still lingers about it, in spite of its over-familiarity and much abuse, and as a teaching-piece sometimes surprises the weary teacher with a waft of unexpected freshness, like the fleeting odor from an old and much-used school-book in which violets have been pressed. It is a pure lyric, a love-song without words, but to which a dreamily, tender, poetic text can easily be imagined and supplied; and the very evident suggestion of the harp or guitar in its accompanying chords, facilitates the effort and brightens the poetic effect. So far as I can learn, it has no definite local background, either in fact or tradition; no special place or persons to which it refers. It is an abstract idea treated subjectively, the embodied emotional reflex of imaginary conditions. The scene is a garden, any garden, so it be beautiful, rich with the vivid luxuriance of the South, fragrant with the breath of sleeping flowers, with the South's summer-night hanging fondly over it, and the summer stars glittering above.

The melody is the song of the ideal troubadour, pouring out his heart to the night and his listening lady, while the accompanying chords are lightly swept from vibrant strings by the practiced fingers of the minstrel.

The cadenza at the close is intended as a mere delicate ripple of liquid brilliancy, as if the moon, suddenly breaking through a veil of evening mist, had flooded the scene with a rain of silvery radiance.

Another nocturne equally beautiful, more dramatic,

and, strangely enough, but little played, is the one in B-major, op. 32. It is technically no harder than the op. 9 referred to, though it requires more intensity and stronger contrasts in its treatment.

It is singular that a comparatively simple composition, of such intrinsic merit, by one of the great composers, comprising, as it does, so many attractive elements in such small compass, should be so little used. Possibly, to those not acquainted with its subject, the closing chords, with their sharp, almost painful contrast and utter dissimilarity to the preceding movement, have seemed incongruous and unintelligible: but, when the theme and purpose of the whole is understood, it is seen in what a masterly manner, and with what simple material, Chopin has produced the most striking dramatic results. The subject of this nocturne is the same as that of Robert Browning's later poem, "In a Gondola"; an episode to be found in the annals of Venice, when, at the height of her pride and power, she was nominally a republic, but from the large legislative body elected exclusively from among the nobility, an inner, higher circle of forty was chosen, and they, in turn, selected from their number, by secret ballot, the mysterious, potent council of ten, gruesomely famous in history, who wielded the real power of the State, often for the darkest personal ends, the Doge being little more than a figure-head. Highest and most dreaded of all, was the Council of Three, chosen from their own number by the ten, by an ingenious system of secret ballot so perfect that only those selected knew on whom the choice had fallen, and they did not know each other's identity. They met at night, in a secret chamber, in which the three tables and three chairs, and even the blocks of marble in the pavement of the floor were symbolically triangular. They entered at the fixed hour, by three separate doors, disguised in black masks and long black cloaks, conferred in whispers only, and their decrees, like those of the Greek Fates, were inexorable and inevitable. Veiled and shielded by mystery, they worked their awful will, from which there was no escape and no appeal. The story runs that once a beautiful and high-spirited heiress, the daughter of a former Doge, and the special ward of the Council of Three, as the disposal of her hand and fortune was an important State matter, had the courage to brave their prohibition, and secretly to welcome the suit and return the love of a young, gallant, but fortuneless, knight, who risked his life to obtain their brief, stolen interviews, or to breathe his love in subdued, but heart-stirring, melody beneath her window. One night, when a great ball at the palace seemed to afford an opportunity for her to escape for a time unnoticed, he came for her in the disguise of a Gondolier to a private side entrance, and for a few sweet moments they were alone together upon the moonlit water.

The first theme of this nocturne suggests the scene in the gondola, with its softly swaying motion as it feels the faint swell of the great sea's distant heart-throb, while the melodic phrases embody the tender moods of the lovers as if in a sweet, low song.

Browning expresses the mood in his opening lines:

"I send my heart up to thee, all my heart,
In this my singing;
For the stars help me and the sea bears part;
The very night is clinging
Closer to Venice's streets to leave one space
Above me, whence thy face
May light my joyous heart to thee, its dwelling-place."

The second theme is somewhat more intense, though still subdued. It tells of greater passion and also of deeper sadness, with an occasional passing thrill of suppressed terror. Browning sings it:

"O which were best, to roam or rest?
The land's lap or the water's breast?
To sleep on yellow millet sheaves,
Or swim in lucid shadows, just
Eluding water-lily leaves.
An inch from Death's black fingers, thrust
To lock you, whom release he must;
Which life were best on summer eves?"

To which the lady answers:

"Dip your arm o'er the boat-side, elbow deep,
As I do; thus; were death so unlike sleep,
Caught this way? Death's to fear from flame or steel,
Or poison, doubtless; but from water—feel!"

The last measures of the lyric melody, full of lingering sweetness are like the parting kiss. Then suddenly, brutally, with the G-minor chord against the crashing F's in the base, the voice of fate breaks the tender spell. Death enters with swift, heart-crushing tread, and his icy hand snatches his victim from the very arms of love; and the closing chords, brief, but impressive, voice the shock, the cry of anguish, and the swift sinking into black despair, which were the lady's more bitter share in the tragedy. For too soon the time had passed. Their brief happiness had been saddened and softened to deeper, graver tenderness by the knowledge of impending danger, by the ever recurrent cloud like the passing thought which Browning voices in the line: "What if the Three should catch at last thy serenader?"

They must return or be detected. Reluctantly he guides the boat back to the landing, and just in the moment of their farewell he is surprised, overpowered, and stabbed to death by waiting assassins, dying in her arms.

The closing of the nocturne as first described is, to my thinking, more dramatic, more realistic, and far stronger than the last lines of Browning's poem:

"It was ordained to be so, sweet! and best
Comes now, beneath thine eyes, upon they breast.
Still kiss me! Care not for the cowards! Care
Only to put aside thy beauteous hair
My blood will hurt! The Three I do not scorn
To death, because they never lived; but I
Have lived, indeed, and so (yet one more kiss) can die."

PADEREWSKI ON SCALE-PLAYING.

SCALES are an important—yes, vital—part in securing a perfect technic. Great effort must be made to produce a beautiful, large singing tone from the piano by pressing the keys to the very bottom and getting a perfect legato.

As an instructor, I place great stress on special exercises for obtaining this effect. These consist in many and chromatic, very slowly and very legato, lifting the fingers as little as possible, and accentuating each third or fourth note to get a perfect evenness. Some pianists, and some of them of wide fame as technical performers, insist upon raising the fingers as much as possible in running the scale, and then bringing them down on the keys. My method is directly the opposite to this. While the fingers must be brought down with great firmness so that the keys are pressed to the very bottom, this pressure may be applied through a very limited arc of the circle. This naturally develops the interior muscles of the hand: those that contract the fingers rather than those that extend or lift it. Or, to put it another way, the prehensile muscles develop unusual strength and are applied with intense firmness, while the tendons on the back of the hand merely serve to lift the fingers a short distance.

Put more of yourself into your teaching by making the pupil outdo himself; by holding yourself up to your best ideal in giving of your best effort and ideas to the pupil at every lesson.—Charles W. Landon.

Nº 2923

NOCTURNE.

Fr. Chopin, Op. 32, No. 1.

Andante sostenuto. M.M. ♩ = 72

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff joined by a brace. The key signature is F# major (three sharps) and the time signature is 4/4. The tempo is marked 'Andante sostenuto' with a metronome marking of 72. The score includes various musical notations: triplets (e.g., measures 3, 13, 14, 24, 34), slurs, and dynamic markings such as *dolce*, *cresc.*, *f*, *p*, and *delicatissimo*. Fingerings are indicated by numbers 1-5. The piece is marked 'Andante sostenuto' with a tempo of 72 beats per minute. The score is divided into measures by bar lines, and some measures contain multiple notes beamed together. The overall structure is a single melodic line in the right hand with a supporting bass line in the left hand.

a)

a tempo

poco rit.
a tempo
f
dim
rit.

f
presc.
stretto

pp

W

p
tranquillo
dolce
a tempo
poco rit.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). The tempo markings include *stretto*, *poco rit*, *a tempo*, *rit*, and *Adagio*. The piece concludes with a *tenuto* marking. The notation is complex, featuring many slurs, ties, and fingerings.

3

pp

stretto *poco rit* *a tempo*

f *p* *f*

rit *dim.* *pp*

recitativo *f* *sf* *p*

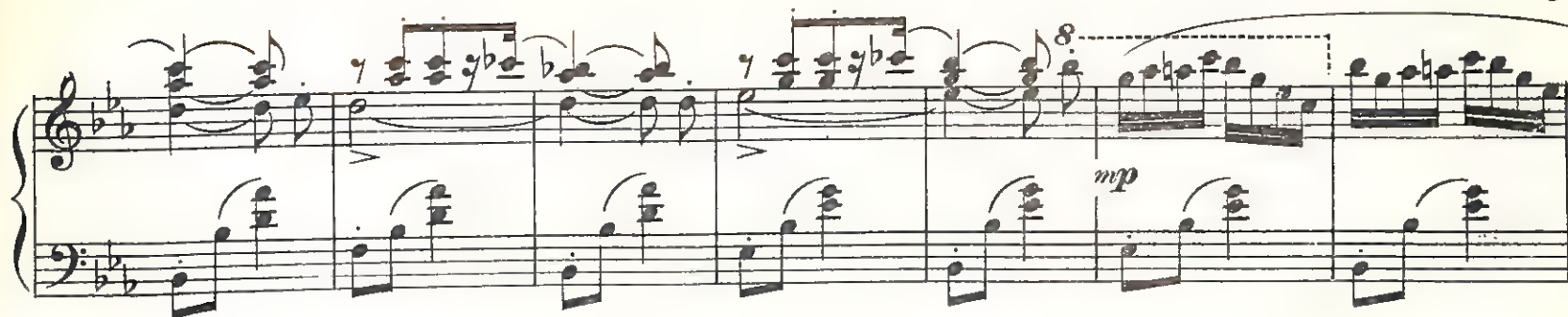
Adagio. *f* *tenuto*

Coquetterie.
Scène du Bal.

Allegretto. M.M. ♩ = 108.

GEORGE DUDLEY MARTIN.

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of six systems of music. The first system begins with a mezzo-forte (*mf*) dynamic and includes a ritardando (*rit.*) section followed by a fortissimo (*f*) section and a mezzo-forte (*mf*) section marked *a tempo*. The second system continues the melodic and harmonic development. The third system features a fortissimo (*f*) section with a crescendo (*cresc.*) and a mezzo-forte (*mf*) section. The fourth system includes a piano (*p*) section marked *poco rit.* followed by a fortissimo (*f*) section marked *a tempo* and a dolce section. The fifth system continues with a piano (*p*) section marked *poco rit.* and a fortissimo (*f*) section marked *a tempo*. The sixth system concludes with a mezzo-forte (*mf*) section marked *poco rit.* followed by a piano (*p*) section marked *a tempo*. The score includes various articulations such as accents, slurs, and fingerings (1-5) throughout.



Meno mosso. M.M. ♩ = 76.



ZINGARESCA.

Tempo di Mazurka. M.M. ♩ = 132

H. J. ANDRUS.

f *p* *cresc.* *ff* *p* *cresc.*



A MAY DAY.

F. G. RATHBUN.

SECONDO

Allegro moderato. M.M. ♩ = 108.

mp

sempre staccato

mf

Fine.

f

rit.

p a tempo

A MAY DAY.

F.G.RATHBUN.

PRIMO

Allegro moderato. M.M. ♩ = 108.

8

mp

8

mf

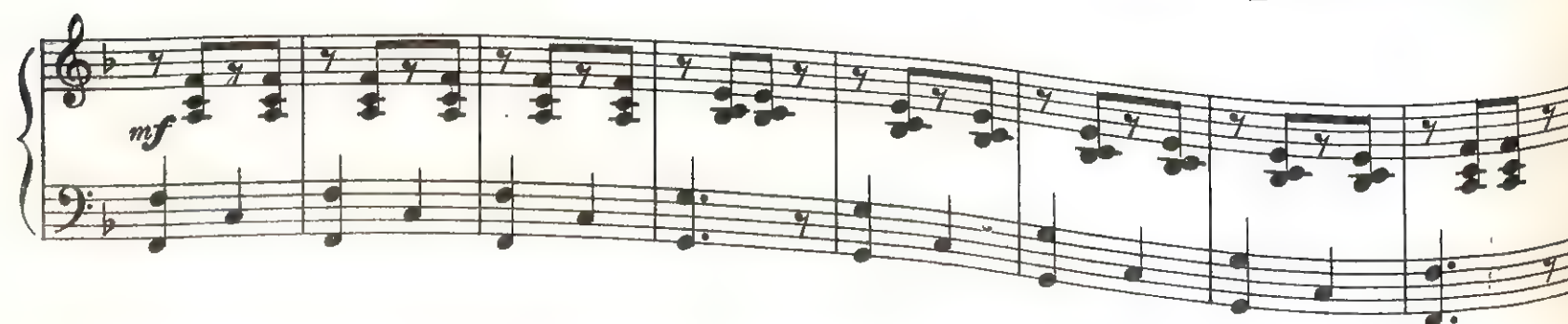
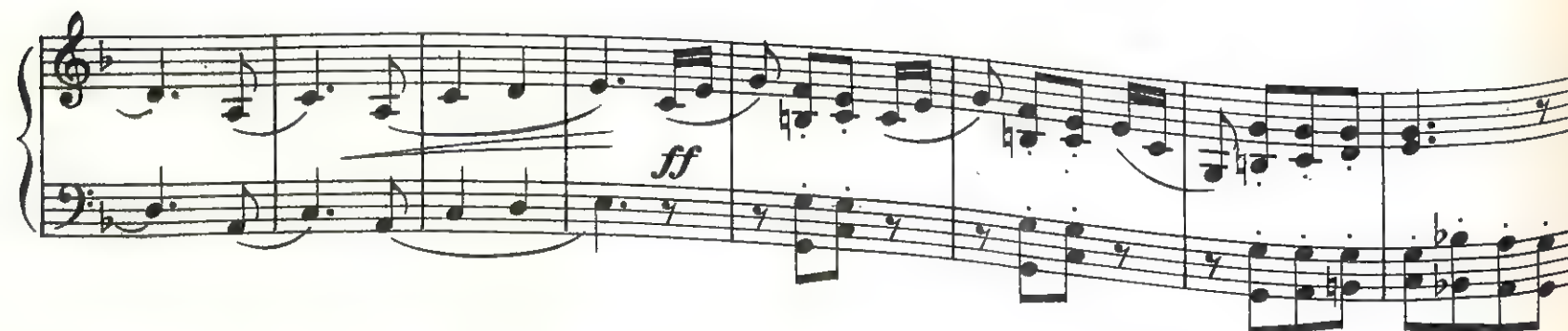
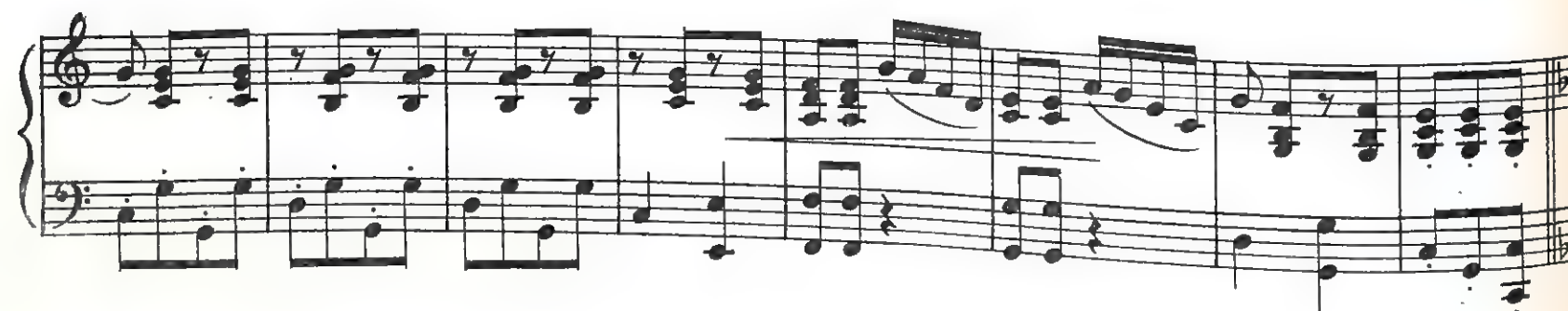
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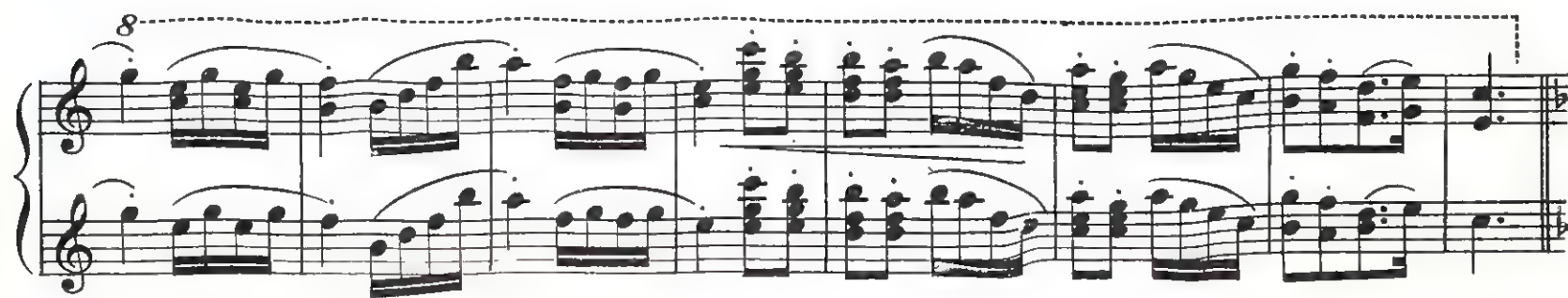
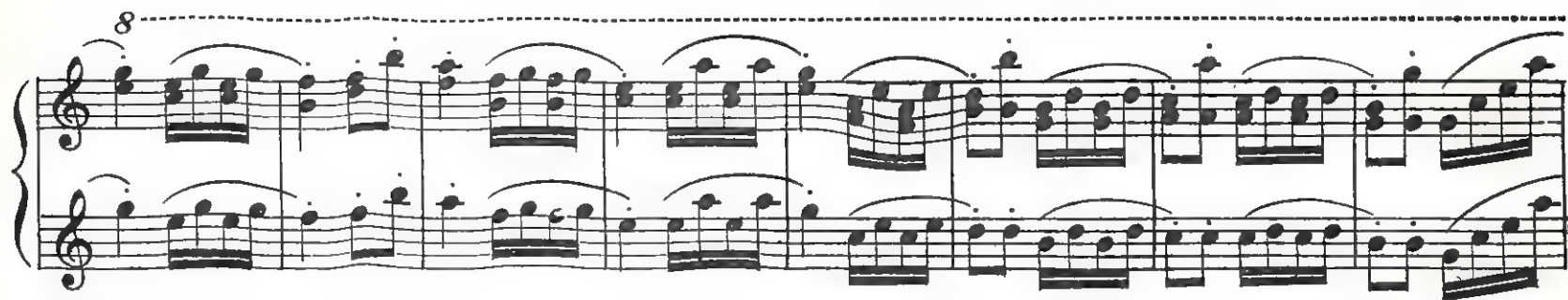
Fine *f*

8

8

rit. *a tempo*





HYACINTHE. VALSE MELODIE.

ARTHUR L. BROWN.

Moderato grazioso. M.M.♩ = 63

The first system of musical notation for 'Hyacinthe' consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef begins with a half note F#4, followed by quarter notes G#4, A4, and B4. The bass clef accompaniment features a steady eighth-note pattern. Dynamic markings include *pp* (pianissimo) and *p* (piano). The tempo/mood is indicated as 'Moderato grazioso'.

The second system continues the melody and accompaniment. The treble clef melody includes a triplet of eighth notes (G#4, A4, B4) and a half note C5. The bass clef accompaniment maintains its rhythmic pattern. The system concludes with a half note C5 in the treble.

The third system of musical notation continues the piece. It includes a *rit.* (ritardando) marking and a *a tempo* instruction. The melody in the treble clef features a half note D5, followed by quarter notes C5, B4, and A4. The bass clef accompaniment continues with eighth notes.

The fourth system of musical notation continues the melody and accompaniment. The treble clef melody includes a half note G#4, followed by quarter notes F#4, E4, and D4. The bass clef accompaniment continues with eighth notes.

The fifth system of musical notation concludes the piece. It includes a *rit.* (ritardando) marking and a final instruction: 'After D.C. go to CODA.' The melody in the treble clef ends with a half note C4. The bass clef accompaniment continues with eighth notes.

First system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest followed by a melodic line with accents and fingerings (3, 2). Bass staff has a 4-measure rest followed by a melodic line with a triplet (3) and a slur. The tempo marking *a tempo* and dynamic marking *mf* are present.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with various fingerings (5, 4, 3, 2, 1, 3, 5, 1, 2, 1). Bass staff continues the accompaniment with a steady eighth-note pattern.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line with accents and fingerings. Bass staff continues the accompaniment.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingerings (5, 4, 1, 5, 4, 1). Bass staff continues the accompaniment. The system ends with the marking *D. C.*

CODA.

Fifth system of musical notation, labeled CODA. Treble and bass staves. Treble staff has a 4-measure rest followed by a melodic line with fingerings (3, 5, 1, 2, 3, 1, 2, 1, 1). Bass staff continues the accompaniment. The system ends with the markings *pp*, *rit.*, and *Fine*.

VOICE OF THE HEART.

La voix du cœur.

ROMANCE SANS PAROLES.

Moderato. M. M. $\text{♩} = 116$.

HENRI VAN GAEL, Op. 51.

p

mf

mf

rall.

p

f cantando

2.



First system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The music includes a series of eighth and sixteenth notes, with a dynamic marking of *dd* (fortissimo) and a tempo marking of *d* (allegretto). Fingerings are indicated by numbers 1-5.



Second system of musical notation, continuing the piece. It features a treble and bass staff with a key signature of one sharp. The music includes a series of eighth and sixteenth notes, with a dynamic marking of *d* (allegretto) and a tempo marking of *d* (allegretto). Fingerings are indicated by numbers 1-5.




Third system of musical notation, continuing the piece. It features a treble and bass staff with a key signature of one sharp. The music includes a series of eighth and sixteenth notes, with a dynamic marking of *d* (allegretto) and a tempo marking of *d* (allegretto). Fingerings are indicated by numbers 1-5.



Fourth system of musical notation, continuing the piece. It features a treble and bass staff with a key signature of one sharp. The music includes a series of eighth and sixteenth notes, with a dynamic marking of *p a tempo* (piano, at tempo) and a tempo marking of *rall.* (rallentando). Fingerings are indicated by numbers 1-5.



Fifth system of musical notation, continuing the piece. It features a treble and bass staff with a key signature of one sharp. The music includes a series of eighth and sixteenth notes, with a dynamic marking of *dim.* (diminuendo) and a tempo marking of *d* (allegretto). Fingerings are indicated by numbers 1-5.



Sixth system of musical notation, continuing the piece. It features a treble and bass staff with a key signature of one sharp. The music includes a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) and a tempo marking of *d* (allegretto). Fingerings are indicated by numbers 1-5.

PHYLLIS.

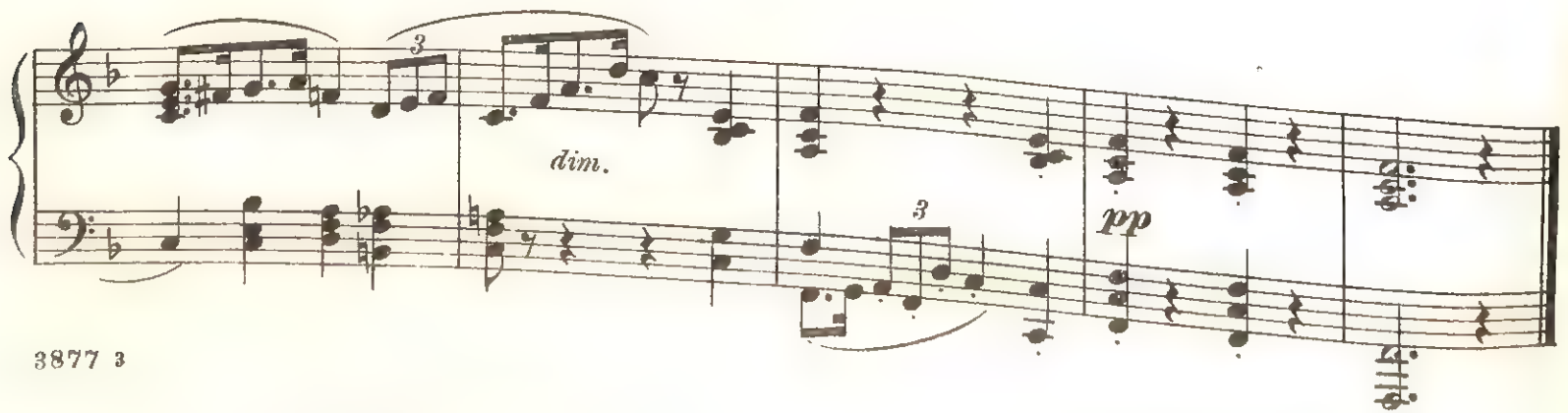
AN OLD-FASHIONED DANCE.

Moderato. M.M. ♩ = 116.

FREDERIC A. FRANKLIN.

The musical score is written for piano in 4/4 time, marked Moderato (M.M. ♩ = 116). It consists of five systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system continues the melody. The third system features a mezzo-forte (*mf*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system concludes with a mezzo-forte (*mf*) dynamic and a ritardando (*rit.*) marking. The score is written for piano with treble and bass staves. Fingerings and articulations are indicated throughout.





ROCK OF AGES.

Andante con moto.

Horace P. Dibble.

Rock of A-ges, cleft for me, Let me hide my-self in Thee; Let the

wa - ter and the blood, From Thy wound-ed side which flowed, Be of

cresc.

Be of sin the dou-ble

sin the dou-ble cure, Save from wrath, and make me pure. Rock of A-ges,

cure, Save from wrath and make me pure. Rock of A - ges, cleft for

cleft for me, Let me hide my-self in Thee.

me, *dim. e rit.*

a tempo

p *ten.* Could my tears for-ev-er flow, Could my zeal no lan-guor know, These for

ten. sin could not a - tone; Thou must save, and Thou a-lone, These for sin could not a -

ten. tone; Thou must save, and Thou a - lone; In my hand no price I bring, Sim-ply

cresc. *pp* *piu lento* *rit. e*

2735.

to Thy cross I cling. While I draw this fleet-ing breath, When mine eyes shall close in death, When I

pp

dim. *poco lento* *pp*

rise to worlds un-known, And be-hold Thee on Thy throne, Rock of A - ges, cleft for me, Let me

f

piu vivo cresc. e accel. *rit.* *a tempo* *f*

hide myself in Thee, Rock of A - ges, cleft for me, Let me hide myself in Thee. Rock of

Lento.

cresc. *rit.* *pp*

A - ges, Rock of A - ges, Rock of A - ges, cleft for me, Let me hide my-self in Thee.

pp *pp* *dim. e rit.*

ABSENCE.

Words arranged from poem by
NEWT NEWAM.Music by
C. E. DANCY.

Andantino.

p *dim. e rit.*

p When thou art from my side, dear heart, Time rests, time

rests with brok - en wings; Each day a - wakes a sad - dened

heart, No pleas - ure with it brings.

Copyright 1901 by C. E. Dancy. 2

To-mor - row seems so dim, so far, So long it

seems, de-nied of thee, I know not sleep. The days are

years, When thou art from my side.

portamento

p *dim.*

The Old Clock's Warning.

(Vocal or Instrumental.)

Moderato. M.M. ♩ = 88

Bertha Metzler.

mf Tell me what it seems to say *p* Tic tac tic tac tic

1. Says the clock to lit - tle May Tic tac tic tac tic

mf Swift the mo - ments pass a - way *p* Tic tac tic tac tic

As it goes on day by day Tic tac tic tac tic

mf Wastethem not but try to learn "Mo - ments gone will ne'er re - turn"

It will nei - ther stop nor stay All the night and all the day

p Tic tac tic tac tic tac tic tac tic tac tic

Tic tac tic tac tic tac tic tac tic tac tic

pp

Copyright 1902 by Theo. Presser

Have the *Staccato* brought out very distinct.

Vocal Department

Conducted by
H. W. GREENE

MR. WATKIN MILLS is shortly starting for a tour of Canada and America, where, in addition to oratorio performances, he will give an extended series of vocal recitals, as in former years. It is gratifying to learn that in the midst of the present American commercial invasion, English artists can still hold their own (at least, so far as singers are concerned) in this manner. And, as far as the male singers go, the preference for British vocalists which seems to exist across the water must always remain, *the American dialect being distinctly prejudicial to the production of pleasant vocal tone.* This deleterious effect is not noticeable in ladies' voices from obvious reasons, and the American soprano has, consequently, no difficulty in effectually asserting herself in this country. The number of American tenors and basses, however, who have succeeded in doing this is infinitesimal, and our native production runs no risk of this condition of things being changed. There are, of course, a certain number of accepted artists in the United States who are justly esteemed, but many of these are Englishmen or Welshmen, *who have elected to settle there, and have kept the purity of their mother-tongue intact.*

The above squib from an English journal provides us with innocent amusement. It would be easy to open a discussion with its writer as to the soundness of some of his premises. We cannot permit the allusion to the "American dialect" to pass unchallenged. Anglo-Saxon fortunately depends upon the selection of words and construction of sentences for its attribute of purity, not upon its dialect, which is largely influenced by the part of the world which the speaker chances to hail from. "It is to laugh" that the Welshmen and Englishmen who have elected to settle here are the artists who forsake their dialect, not to call it brogue, and evolve purity of the mother-tongue in spite of their association in this atmosphere of impure dialect.

We fail to see what the obvious reasons are that the women are more acceptable; why Mary Smith should sing her English in such a manner as to satisfy our English critic, and her brother John Smith should be found wanting, is a mystery. To be exact, the American use of the vowel comes far nearer the Italian mode than can be found in English-speaking people from elsewhere, or so the Italian masters say; and they should have no undue prejudices. But we will pass our characteristic English friend and dwell for a moment upon the pivotal accomplishment in singing which is "an easy and perfect articulation blended with the nice adjustment of stresses which is known as 'diction.'"

Singing speech is not normal to spoken speech, and there is no use of claiming that it is. That is precisely where articulation in singing becomes elevated to the art-plane. The conditions are changed, the vagaries of rhythm compel a lengthening of vowels quite beyond their use in speaking; art, therefore, steps in and demands that one shall sing words in such a manner as to *give the effect of speaking*; much as a painter draws a picture of a chair as it looks to him, not as it really is. If a mechanic should construct a chair exactly as it appears upon the canvas, his measurements would be wrong and the chair would have to balance itself on one or two legs. The moment we sing vowels as we speak them that moment we are not singing, but are speaking, even though we respect the melodic requirements and *speak upon a tone.*

My plea is for the study of Diction and Articulation as an art specialty; so perfectly to control the organs of speech that not only will the words go

forth clear and effortless, but with the right distribution of stress. Let us take an example, "Thine eyes so blue and tender": These words occur in a translation of one of Lassen's songs, the opening measure; I have selected them because so many are familiar with the song. Nearly every one gives "eyes," "blue," and "ten-" the same stress, which is poor diction. Many repetitions of this sentence should show which of the words is first in stress importance, second, and third; for three different stresses would be used on the three words if properly sung. It is a safe rule for one who realizes that rules are only made to be broken, to permit of no two important words being delivered in the same stress in presenting a phrase. After all, it is the thinking pupil who gets up where he can look off, and thinking never pays better than when expended upon the three art-features which are employed to connect his thought with that of his auditor, viz.: articulation, diction, and phrasing.

* * *

THE LITERATURE OF FAMOUS SONGS.

It is difficult to imagine a subject which should attract more strongly the average musical person than the story of the world's famous songs. One may not be educated up to the point of enjoying classical music; orchestral concerts, piano-recitals, oratorios, and even operatic performances may pall on many a so-called music-lover; but who is there who does not respond to the appeal made by a beautiful song or ballad. Songs are, in very truth, the music of the common people, and thousands who are unstirred by other forms of the art are mightily influenced by their sweet strains and witching melodies. The songs of a nation also are so often interwoven with its history and customs that the reader who takes up the subject finds a source of pleasure in tracing the influence of music upon the life of the people and the large part it has played in their development.

BOOKS ON NATIONAL SONGS.

This is a very large subject, and we have space to mention only a few of the most popular works, omitting any notice of the more learned treatises. One of the most recent and comprehensive volumes of the kind is entitled "Characteristic Songs and Dances of all Nations," edited by James D. Brown, a well-known British writer on musical subjects. This is far from being the ordinary scrappy and incomplete assortment of national melodies that is often found on music-dealers' shelves. It is a carefully edited and exceptionally complete collection of airs, including those of many countries not ordinarily covered by such works. Here, for instance, are to be found not only the songs of the European countries, which are more commonly met with, but also the songs of many of the countries of Africa, including Egypt, Algeria, Morocco, and others; the countries of Asia, embracing China, Japan, India, and others; while America, both North and South, and even Australia and Oceania, are not forgotten.

The historical notes and bibliography appended by the editor throw light on many disputed points, and are of service in showing the reader how to pursue his researches still further. The National Dances, which are also included, form a distinctive and valuable feature of the book.

SOUSA'S AIRS OF ALL LANDS.

It may not be generally known that the famous bandmaster and march-composer, John Philip Sousa, has also earned the gratitude of the musical public by compiling a volume of national music, which he has called "National, Patriotic, and Typical Airs of

all Lands." It is an interesting fact that this was originally compiled by the order of the United States government, who desired it for use in the navy department. The work was afterward issued in a popular form, and is now accessible to the public. The arrangement is alphabetical by countries. The first country treated is the United States, and after that follows the Apache Indians, Abyssinia, etc., down through the alphabet, till we reach Zamboanga Island and Zanzibar. In the middle of the book we find the airs of Malta, Martinique, and the Madeira Islands. These few instances, taken at random, give one an idea of the very wide scope of the book, which represents the smallest countries as faithfully as the larger ones. Mr. Sousa has added notes to the songs where he has deemed it necessary, and in many cases these will be found to contain information of value. The collection is unusually varied and represents much careful research.

CHORLEY'S NATIONAL MUSIC.

We must not fail to record at this point the excellent work of Henry F. Chorley, the noted English music-critic, whose volume, "The National music of the World," is a well-written account of the music of the various nations, by an able and acute scholar. It is not a collection of airs, but gives typical short examples in many cases. Such scientific treatises as Carl Engel's "Literature of National Music," "Study of National Music," and others of like character can only be mentioned here as admirable studies for those who wish to go exhaustively into the subject.

ELSON'S "OUR NATIONAL MUSIC."

While the foregoing works all touch on songs of the United States in conjunction with those of other nations, there are several works devoted specifically to the songs of our own country which should receive mention as possessing special attractions for American readers or students. Perhaps the best-known and, on the whole, the most satisfactory book on this topic is "The National Music of America, and its Sources," by Louis C. Elson. Mr. Elson is a practiced writer in the musical field, and possesses the gift of presenting a subject in a popular way, as has been evidenced by his previous successful volumes, "Curiosities of Music," etc. In this latest product of his pen he has made good use of the available historical material, and has condensed into a small handy volume a lot of information which is widely scattered and, to most persons, largely inaccessible. In his attractive pages we may read about the origin of "Yankee Doodle," the story of the writing of "Hail! Columbia," "The Star-Spangled Banner," "My Country, 'Tis of Thee," and other noted patriotic hymns. Mr. Elson does not stop with these, but gives us also interesting chapters on the "Songs of the Civil War," the "Songs of the Sea," the "Plantation Melodies," and the "Songs of S. C. Foster," besides treating the "Music of the American Indians" and other parts of our country. The reader is assured that he will find Mr. Elson a well-informed and trustworthy guide in all these varied themes.

SMITH'S GREAT NATIONAL SONGS.

A work of somewhat similar plan is stories of "Great National Songs," by Colonel Nicholas Smith. This is published in Milwaukee, and perhaps for that reason has not yet attracted as much attention in the East as it might otherwise have done. Colonel Smith does not attempt so complete a survey of American music as Mr. Elson in the book just mentioned, but confines himself to great individual songs, and thus, by limiting his field, is able to treat each one at greater length and to give more detailed information about them. The topic is one which should inspire even the most phlegmatic of our countrymen, and Colonel Smith's book does not fail in arousing our patriotic enthusiasm.

OUR FAMILIAR SONGS.

Of a somewhat different class from any we have yet mentioned are the books dealing with what may be called the more familiar songs of the people, the ballads, and songs in which the literature of a number of the English-speaking countries, generally

speaking, are very rich. The pioneer work in this country in this line is undoubtedly the volume issued over twenty years ago, under the felicitous title "Our Familiar Songs and Those Who Made Them." This is the work of a gifted American lady, Helen Kendrick Johnson, and has, ever since its publication, enjoyed a wide popularity among lovers of songs. It comprises three hundred songs, and these are confined to the English-speaking races. They are arranged with piano accompaniments, and are preceded by sketches of the writers and histories of the songs. The arrangement is a happy one, the songs being grouped in classes, such as "Songs of Reminiscences," "Songs of Home," "Songs of the Sea," "Songs of Nature," "Songs of Sentiment," "Songs of Hopeless and of Happy Love," "Convivial Songs," "Political Songs," "Martial Songs," etc. Much of the information in the volume has never appeared before, and has been contributed by friends and relatives of the authors. The literary part of the work has been done with taste and skill, and is eminently readable. The whole book is especially adapted for use as a household collection, wherein all the members of the family may find something to charm and interest them.

The "Franklin Square Song Collection," in several volumes, is similar in design, though the notes in these volumes are of a more miscellaneous character, and are not arranged in any systematic form. The editors of this series have certainly brought together an immense amount of material from widely different sources.

FITZGERALD'S "FAMOUS SONGS."

A British compilation has been issued within a few years, and is called "Stories of Famous Songs," by S. J. Adair Fitzgerald. This is unlike "Our Familiar Songs," by Mrs. Johnson, in that it does not contain the full texts of the words of the songs, but only occasional selections, and there are no musical arrangements of any kind. It is a series of agreeably written chapters, taking up the story of one famous song after another, and relating such particulars about its author and the circumstances of the composition as will be most likely to be of interest to the general reader. The title of a few of the chapters will perhaps give a better idea of its plan than any other kind of description. The first paper is devoted to that immortal song, "Home, Sweet Home," and is succeeded by accounts of "Robin Adair," "Auld Lang Syne," "La Marseillaise," "The Mistletoe Bough," "Ever of Thee," etc.; and these are followed by chapters on British, German, and American national songs; "Henry Russell's Songs," "Continental Songs," "Scottish Songs," "Irish Songs," and a host of other favorite songs, new and old, the whole concluding, very appropriately for a British production, with a disquisition on the national anthem, "God Save the Queen," or as we shall now have to write it, "God Save the King."

Mr. Fitzgerald does not pretend to treat the subject in a scientific and scholarly way, but gives his reader a very large amount of miscellaneous and interesting information, tells many good anecdotes, relates some gossip, and, on the whole, has put together the kind of a book which pleases many persons who have no desire to go into the subject very deeply, and who want an entertaining presentation of the theme, which shall not tax their intellectual powers too heavily.

We must forbear, for lack of space, to chronicle in this article the numerous collections of English, Scotch, and Irish ballads and songs, which abound on every hand, and which will occur to many. The volumes which we have discussed are those which contain literary as well as musical matter. We have not been able to take up the fascinating subject of folk songs, which is a study in itself.

In a succeeding article it is the intention of the writer to speak of the most famous song-writers and composers, and in that paper, Mr. Finck's recent volume, "Songs and Song-Writers," which has not been touched upon here, will be noticed.—*Frank H. Marling.*

[SEVERAL inquiries have been sent to the Editor of the Vocal Department which the present article and the first part published in THE ETUDE for May will answer.]

Lamperti taught three registers—Chest, Mixed, and Head—in women's voices, and two—Chest and Mixed—in men's. The chest-voice in women extended up to D or F, thus allowing a margin of four sounds for the variation in voices. The mixed register begins at either of those sounds and extends up to C (3d space), where the head-register begins. In men's voices he is said to have taught that the chest-register extends up to A (5th line bass), and the mixed register from that sound upward. According to Shakespeare, Lamperti said that E should always be sung in head-voice by sopranos and mezzosopranos.

Madame Marchesi declares for three registers in the female voice,—Chest, Medium, and Head,—and remarks that deep contraltos hardly ever possess head-tones. Chest-tones, she says, should be sung up to E (1st line), and F should only be sung as chest on occasions when dramatic significance and strength being demanded make it unavoidable. "A voice without chest-tones is like a violin without a G-string" is a favorite expression with her. Sopranos, she says, have a less extended chest-register than mezzosopranos and contraltos. The medium voice from F (1st space) to F (5th line) is the foundation of the female voice. The head-voice, Madame Marchesi teaches, begins on F-sharp (5th line), and the registers must be completely cultivated and united before a pupil should be allowed to sing words; and, also, that the registers must not be overstepped through undue forcing.

Holbrook Curtis assumes for convenience that there are three registers which need to be considered, but he believes there are but two mechanisms, and that the transition from one register to another may be made practically imperceptible if the proper method be employed; that one mechanism may be cultivated throughout the whole compass of the voice. This is essentially the system of Kofler, and, according to Kofler, of Emil Behnke also.

Mr. Curtis advocates training the voice from lowest tone of head-register down, and does not believe that the larynx must necessarily rise with the upward scale. He also makes the statement that in some highly trained female voices a fourth register, or falsetto, may be developed which has a clear, bird-like quality.

Signor Randegger uses the same names for the registers as given by Brown and Behnke, and in his "Singing Primer" gives the following directions: Lower Thick: "The column of tone must be energetically pressed toward the lowest part of the chest, the whole cavity of the chest acting as a 'sounding-board' to the voice." Upper Thick: "The column of tone must be directed downward, so that it may ring between the lower part of the throat and the upper part of the chest." Lower Thin: "Direct the sound quickly and lightly toward the front part of the mouth. Feel as if the voice came from the lower part of the throat." Upper Thin: "The sound must be directed perpendicularly toward the roof of the palate, exactly behind the upper set of teeth, so that the voice may ring in the upper part of the mouth and in front of the head." Small: "The sound must be sent in an oblique direction, so that it should ring in, and reverberate from, the highest part of the back of the head."

Ferdinand Sieber recognized two registers, which he called Chest, and Head or Falsetto, which are common to both classes, male and female, and these are produced by a partly different mechanism.

In "The Art of Singing" he says: "The break in bass voices takes place generally on B-flat or B (above bass-staff); in baritones, on C-sharp or D (above bass-staff); with tenors, on E or F (above bass-staff); with the alto on A or B-flat (in the treble staff); with the mezzosoprano on C-sharp or E (4th space); and with high sopranos on E-flat (4th space). To sing softly above these sounds the singer is obliged

to take refuge in the head-voice, which, however, has often an entirely different character." Also: "The singer must free himself from the generally accepted idea that the break takes place at one tone only, and that this one tone is the immovable barrier between the two registers. He must realize the fact that Nature enables him to carry his chest-register several tones above the apparent break and his head-tones below the same." He uses the term head as synonymous with falsetto, and in this he and Mackenzie appear to agree. Singers, Sieber says, like to use their chest-voice even for the highest tones of their voice; but it is often at the cost of their health and voice.

Oscar Guttman says, in "Gymnastics of the Voice": "Notwithstanding all seeming differences of opinion upon the registers of the voice, experience clearly shows that there are principally two registers in the male vocal organs: Chest and Falsetto. In the female organ three registers may be clearly distinguished,—a Low, a Middle, and a High one,—of which the hearing can noticeably distinguish the low from the middle one. The falsetto register does not commence only at the end of the chest-register; it can even commence in the middle, and in women still lower, and for this reason a certain number of tones may be sung in both registers."

Dr. Wesley Mills agreed with Garcia (1861) and Seiler in designating the different registers, but in a private letter to Mackenzie did not care to be quoted as a hard-and-fast advocate of any of the divisions of the registers now adopted.

Mandel advocated two registers only: Lower and Upper. Battaille, Koch, Vaccai, Gouguenheim, Ler-moyez, and Martels declare also for two, and Mackenzie says there are essentially two registers: Chest and Head.—*Albert J. Wilkins.*

NATURAL VOCALISM. II.

THE study of the voice should comprise two branches: one relating to the development of expiratory control, and the other concerned with the articulating organ, tone-placing, freedom of compass, etc., and determine its practical value.

EXTENDING THE COMPASS.

The compass of every voice has a median note which should be ascertained, and the voice developed conscientiously, both upward and downward from this mean, instead of the unjustified practice of developing it in but one direction, according to a preconceived notion as to the quality being that of a high or low voice. Symmetrical development of the voice will lead to the understanding of high or low tones much sooner than an incomplete one. The former always gives great hopes of success, while the latter usually ends in failure. As the median note of the compass is the most natural, or easiest of production with the beginner, it might be called the normal one, and the other notes supposed to spring from it and partake of its character. Uniformity of hearing as to that of sight; and by developing the voice in both directions from the median note this desideratum is obtained.

To obtain uniformity throughout the compass, upon one vowel-sound, is comparatively easy; but to the same hue of voice, is a difficult matter requiring intelligent thought and diligent practice.

ANALYSIS OF A MUSICAL SOUND.

A musical sound comprises a fundamental tone and a varying number of harmonics or overtones; and its quality is dependent upon the pitch, loudness, and number of its overtones. Though the strings of the pianoforte do not produce simple tones, as do the flute and tuning-forks; for illustration, the tonic of a chord may be compared to a fundamental tone; and its subdominant, dominant, etc., to overtones. If the tonic be struck alone, and then the full chord, the ear discerns a difference in quality. If the tonic

be struck, and then the chord with the sixth in addition, a more marked variation is appreciated.

VOCAL SOUND.

The quality of the human voice varies with the shape of the larynx, length and elasticity of the vocal cords, and the value of the buccal, pharyngeal, and nasal cavities as resonators. In pure speech and song the posterior nares are closed by the soft palate, and the air is prevented from escaping through the nose, and imparting a nasal character to the voice. Vowel-sounds, produced by the vibrations of the vocal cords, are the bones or framework, the essential elements of speech, while consonants which arise from interruptions and modifications of the expiring air, during which the cords do not vibrate, are the articulations which hold together the sententious skeleton.

The various vowel-sounds are pronounced examples of quality in which certain overtones are intensified. To the larynx, the buccal and pharyngeal cavities act as a resonator; and according to the adjustment of the lips, pharynx, and larynx are various vowel-sounds formed and their characteristic qualities re-enforced.

The great question in voice-culture is how to adjust the resonator in such a manner as to make prominent the fundamental tone and those harmonics which are musical in each vowel-sound, but diminish those which are harsh, shrill, and unmusical; or, in other words, to make the quality of all the vowel-sounds approximate to an extent where speech and song will have a uniform hue throughout.

PHYSICAL CONDITIONS.

The foundation of automatic control of the resonator is a correct focusing of the air-current and sound-waves upon the hard palate. Beginners find this a difficult matter by reason of rigid conditions of the lower jaw, which have become habitual from continued forcing of a predetermined shape to be imparted to the resonator. The jaw should never become set, but should be freely movable during the sustainment of any vowel-sound. As soon as the jaw becomes rigid, the pharynx is constricted, the larynx thrown out of normal adjustment, and the tone produced is harsh and unmusical. Such tones can only be sustained while the jaw remains in its fixed position. The moment an attempt is made to raise or lower the jaw, the adjustment of the resonator, adapted for that particular quality, is destroyed, and the tone becomes non-existent. All forms of rigidity, not acquired by erroneous instruction, can be attributed to hesitancy in opening the mouth; arising with beginners from fear that the expected tone will not be all that is desired. They are prone to be satisfied with any local effort that results in intensity; and find it difficult to be content with tones of moderate power, correctly produced, even though illustration has made them sensible that the development of the correctly-produced tone will, in time, give far greater and, in every way, more desirable results.

All local effort which must be continued, and requires constant thought for its maintenance, is obviously unnatural, and to be condemned. Natural movements quickly resolve into automatism, while misdirected ones are evolved from an obstinate persistency. The true object of voice-culture is not to circumvent Nature, but to disrobe her of the garb of modern abuse, lay bare her pristine dignity, and permit her to display, as she alone is capable, all her wealth of beautiful simplicity.

ACTION OF THE JAW, LIPS, ETC.

The correct use of the lower jaw depends, primarily, on the sensibility that its function in speech and song is mainly that of an agent in articulation. When this function has been performed, it must become quiescent, or be held in the most delicate control by the muscles governing its elevation and depression, and not interfere with the vowel-sound, which is not concerned with it, but vibrates on Nature's sounding-board.

When the student is impressed with the necessity of decisive opening of the mouth, with no contraction whatever, of the muscles which retract and extend the lower jaw, the practical application of this movement to vowel-forms is in order, viz.: a uniform, vertical opening for every vowel-sound, on tones of a given pitch and power. This is the simplest and most expeditious method for the approximation and harmonization of the several vowel-qualities. The adaptation of the lips will then take care of itself, will be involuntary, and induce a uniformity of vowel-formation that can be accomplished in no other way. Additional power, at any given pitch, requires enlargement of the mouth and throat, and *vice versa*. Consequently, for crescendo and diminuendo effects the jaw and lips must, at all times, be amenable to mobility. Whatever the length of the anterior, vertical diameter of the correctly-adjusted resonator, the singer should be conscious of a laxity of the lower jaw, and have control over its mobility during the sustainment of tone. The flexible jaw and lips predispose to the open throat; and with an open throat, and its corollary, an automatically-adjusted larynx and free, vibrant, musical tone, the mouth may be opened and closed at will.

With a flexible action of the jaw and lips, all vowel-sounds may be sung on small, medium, and large forms. As the length of the diameters, and form of the external opening of the mouth, are indicative of the anterior, internal size and form of the resonator, it is clear that external uniformity, which is apparent to the eye, should be sought after. To this end, very open vowel-sounds should have their external forms slightly diminished, while close ones should be opened to a point where the two will approximate. The mean should be sought, not the maximum nor the minimum. This approximation of external vowel-forms toward a mean pertains to the natural weight or tone of the voice; but, while uniformity is always maintained between the various vowel-sounds, it should vacillate above and below the mean, according as the musical phrase demands increased or diminished power.

The necessity of shaping all the vowel-forms toward a mean, and establishing a characteristic hue throughout the gamut of their varying qualities, can never be accomplished by studying different, prescribed internal forms; but must revert to the acquirement of forms that shall approximate a composite one. This involves a diminution in intensity of the uneven and unmusical harmonics which obtain in certain vowel-sounds, and is accomplished by automatic changes in size and form of the pharynx, and changes in position of the larynx and soft palate. Changes in size of the resonator obviously mean variations in its atmospheric capacity.

(To be concluded.)

QUESTIONS AND ANSWERS.

This should be the strongest and most helpful feature of the Vocal Department, and we can make it so. To this end I will give you a short list of Don'ts:

1. Don't apologize for taking the Vocal Editor's time. He is always in a helpful mood.
2. Don't hesitate to give, besides your own name, some fictitious initials or numerals by which to identify your own question. One can ask so much more freely if he is sure his teacher or pupil will not recognize the author.
3. Not to know is no disgrace; so don't explain, but simply ask, covering only the points in doubt.
4. Don't expect me to advise intelligently on tone-quality until I hear it. A tone cannot be described, though conditions can.
5. Don't write biography; just questions.
6. Don't look in the July issue for an answer to a question sent in June. We go to press more than a month in advance of the date of publication.
7. Don't allow your pupils to suffer for the lack of a thing that you may possibly get some light upon.
8. Don't imagine that the Vocal Editor knows it all. His ideas and advice are concentrated from his

peculiar experience. Another might advise wisely and yet it be totally different.

9. Don't send the questions to Philadelphia, but to H. W. Greene, 489 Fifth Avenue, New York. They come more direct, and you get a quicker response.

N. E. G.—I think the model you get in the instrument only serves to inspire you to bring out quality that is still dormant. Quality depends on overtones; overtones depend upon shape and mobility of hollow spaces; hollow spaces are modified by many repetitions of effort on the part of the subconscious control to yield a quality that your mind or taste is seeking. Have I made it clear to you that you can dominate the quality of your voice? I have never heard a voice that could not be made agreeable if the ideals are high and well balanced and the patience equal to the strain of working out the problem.

E. T. G.—You call your teacher fine, and yet in three years he has failed to relieve you of the unnatural vocal condition of which you complain. The fault is more his than yours. By all means change teachers. You should be singing reasonably well by this time or not at all, in which case the fault would be neither yours nor his.

R. K. B.—The most aggravating case of vibrato in my own experience was not corrected until a period of two years had elapsed. The young woman has intelligence, but was strongly disposed to view the defect as not a serious matter. First I had to correct the mental tendency by destroying her sense of pleasure at hearing the tone vibrate. She finally concentrated upon the point, and the voice slowly yielded. I used many short repetitions of the *oo* at first, about in this proportion of length — — — — —

— — — — — in fairly full voice, breathing between each tone quietly and only enough to throw apart the vocal bands. I then changed to *ee*, using it in the same manner, then *o*, *a*, and *ah*. While the system employed was perhaps no more efficacious than others would have been, and I by no means always employ the same, yet it compelled the concentration of purpose to correct the error, without which any or all exercises would fail. I have given you this case in my experience thinking perhaps it would aid you more than a simple answer to your question. If you try it, would like you to report progress.

SUBSCRIBER.—Yes, first read or recite each sentence with great dignity and repeat it until you can deliver it in a broad, oratorical style, bringing out the thought in the lines with clearness and boldness. Then do precisely and identically that thing, using the notes of the recitative. Your second question does not come within the province of this department. Send it again to THE ETUDE.

M. M. M.—1. Don't teach registers; avoid them until they are forced upon your attention by sudden and sharp contrasts in quality. If you work long and carefully between F first space and E fourth space, beginning your exercise in the middle of those two extremes and not allowing too much stress to be used on the top or bottom tones, you will have little trouble with registers.

2. A girl of sixteen should exceed the compass as outlined above but very rarely, and, when she does, the upper notes should be taken lightly.

3. The examples you quote as belonging to third and fourth grades are not at all to your credit. The world is full of good songs that are no more difficult than those you mention. Seek them. I am greatly surprised at the list you sent me; they not only reflect discredit upon your own teacher, but are sure to vitiate the taste of your pupils.

B. E. T.—Your teacher is at fault. The position of the throat should not have been brought to your notice. Its condition as to freedom or relaxation was the point at stake. Leave the two high notes alone for awhile, and sing only where the voice feels most agreeable to yourself. Nothing is gained by singing in such a manner or on such tones as can fatigue your throat.

Student Life and Work.

THE STUDENT'S ATTITUDE TOWARD HIS ART. II. OPEN-MINDEDNESS.

THERE was great wisdom in the reply that Rossini made to an inquirer who wanted to know what school of music he most admired. "I know only two schools of music—good music and bad music." This open-mindedness should be the attitude of the music-student at all times, if he would avoid the narrowness that is inseparable from partisanship. To the student who wishes to rank himself among the composers, this comprehensive view is indispensable. He should learn to profit by everything that has been written; even the "bad music" will teach him what to avoid. But, it may be asked, How is the "bad" to be distinguished from the "good" music?

The safest course, until time and experience have matured the judgment, is to stick close to the music that has stood the test of time. It is a truism that popular opinion is, at first, more likely to be wrong than right; yet, like the mills of the gods, though it works slowly, in the end it is always right; hence, if any work of art has come to be recognized by the world at large as a valuable possession, it *must* be because it deserves such recognition. Thus it may almost be said that Mendelssohn discovered Bach, so slow was the world to appreciate him; but of all musicians, perhaps he now holds the most assured place, while many of his contemporaries, who made a great noise in the world in their day, are now but the echo of a name. Carlyle said of Kotzebue, the German playwright, who wrote a sentimental play called "The Stranger," that "He set all Europe on fire, while it took Goethe forty years to cross the English Channel," and who ever reads "The Stranger" now?

The composer who proposes to himself to write in any particular "school" takes the surest method to prevent himself from ever writing anything worth preserving. Imitation may be the sincerest flattery, but "no man was ever great by imitation" is a true dictum of gruff Dr. Johnson. It is only by means of the widest acquaintance with music that any adequate conception of its possibilities may be attained. The student who shuts himself up from this knowledge acts with about as much wisdom as the simpleton in the old Greek story who thought that a single brick would give a good idea of the house he wished to sell, and so betook himself to the market-place with his brick to show possible purchasers. Music is a large edifice, to which many men have contributed building material, some perhaps only one brick, some perhaps a whole facade, yet all were necessary to the complete building.

This freedom from bias is just as necessary to the interpreting as to the creative artist. The avowed follower of any "school" of interpretation must of necessity be a mere imitator. The great interpretative artists make their own school; of course, all may not hope to be great interpretative any more than great creative artists; yet everyone who is gifted with the musical faculty may, by allowing his faculty free play, impress his individuality on his work, provided he does not seek to make his individuality the most prominent characteristic of his work. In art as in religion the advice, "Prove all things, hold fast to that which is good," is the expression of the most profound wisdom. There is a wide range between a Sullivan comic opera and a Bach passion music. It is the duty of the student to know both, and all that lies between.

It seems hardly possible that a Beethoven sym-

phony can belong to the same art as a tearful Chopin nocturne, yet they are connected by invisible gradations, and are both good, each in its own way, and it is just as necessary to the well-equipped student to know one as the other.

In conclusion, the surest way to educate the judgment and taste is to follow this plan of becoming familiar with every kind of music. If the student is possessed with the musical instinct, and is free from prejudice, he will find his power of choosing rightly growing by imperceptible degrees, and with increase of knowledge will come, not only the power of choosing rightly, but also of being able to "give a reason for the faith that is in him."—H. A. Clarke.

MUSICIANS' AVOCATIONS.

AMONG a list of rules of life that were printed some time ago in a journal for teachers was: Have an avocation as well as a vocation.

A recent issue of the *Spectator* (London) contained an article bearing on this subject. The writer said: The progress of civilization and the spread of education have undoubtedly tended to the elimination of the illiterate or, at least, the non-lettered musician. Yet, before the nineteenth century, there were few, if any, instances of composers of wide intellectual culture—of what is called good general education. But in the century that has just closed the most remarkable personalities have been, almost without exception, men of varied accomplishments, wide reading, and considerable literary ability. Mendelssohn was an Admirable Crichton who did everything well,—he was a fine dancer, rider, an enthusiastic athlete, draughtsman, etc.; Schumann and Berlioz were accomplished professional critics; Liszt wrote with fluency and eloquence; von Bülow was deeply versed in philosophy, wit, and a master of the epistolary style; is it necessary to say anything about Wagner, pamphleteer, essayist, and dramatist and poet? And so, too, with modern composers. The younger Russian masters in nearly every case seem to have started on some entirely different line of work,—Rimsky-Korsakoff was actually a sailor; César Cui was in the Russian military service and a professor in a school of military science; others took up the law, and in several instances actually combined musical composition with the practice of another profession. The most distinguished French composer of to-day, Saint-Saëns, is another universal genius. Boito, the composer, is one of the finest scholars in Italy, and, like Wagner, a poet who prepares his own librettos. Several English musicians of high repute devote time to outside work. An American musician, widely known as a theorist and teacher, is an accomplished artist and littérateur; a well-known pianist has written several successful medical works, and another musician whose name is known in musical literature contributes to several law journals. In a late number of the *Ladies' Home Journal* Mr. Hamilton Mabie, in writing of the reading habits, urges everyone to do at least a little reading every day on some line which he shall follow up. A few years of reading on some subject gives a notable fund of information. So much for one side. The article in the *Spectator* gives both sides. "The two divisions—the highly cultured and literary and the artless, non-lettered musician—have always existed, and, allowing for the modifications caused by the altered conditions of modern life, will continue to exist. That is to say, there always will be, on the one hand, musicians of a specialized order of intellect, and, on the other, musicians who attach themselves to life

through a variety of interests. Both have the defects of their qualities. The all-round, highly cultivated musician tends toward eclecticism, and runs the risk of merging his individuality in that of others. On the other hand, the self-centered artist, obsessed with the paramount importance of preserving his individuality unimpaired, foregoes contact with others that may be fruitful and stimulating, misinterprets angularity as originality, and fails to consult the legitimate susceptibilities of his public. But, again, if he has the root of the matter in him, this lack of versatility is largely compensated by the greater concentration and driving power gained from the undistracted allegiance to a single cause."

Still, THE ETUDE thinks that the tendency of modern music-education is to build a broader foundation than was the custom a century ago.

THE PUPIL WHO KNOWS.

OF all the many sorts of pupils with whom a teacher is called upon to deal, the pupil who knows, or rather, who thinks he knows, is probably the most exasperating to the nerves and general disposition. This sort of pupil is unfavorably known to teachers in all branches of learning, but he seems very numerous and more obnoxious in the musical profession.

To the "pupil who knows" a little knowledge is, indeed, a dangerous thing. His self-sufficiency develops early and grows alarmingly, until finally in the classes which he deigns to honor with his attention one is often compelled to wonder which is the teacher and which the taught.

The "pupil who knows" is to be met with in all branches of music-study. In theory classes he is known by his disregard of the generally accepted rules and principles and his readiness in argument. He usually attempts composition before he has learned properly to handle the common chords, and he will write a sonata before he has learned the principles of motive construction. Nothing so delights him as to find imaginary lapses and violations of rules in the compositions which he studies.

At his instrumental lesson the "pupil who knows" will tell you how well he has mastered a certain piece or study in practice, but he is usually at a loss to explain the reason of its going so poorly at the lesson. No matter how much work he may have on hand still uncompleted, he is always seeking new assignments, and would, if allowed, probably dictate his own curriculum.

It is hardly necessary to say that it is the custom of the "pupil who knows" to change teachers frequently; this seems to be especially the case among students of vocal music.

The singing "pupil who knows" is the most unmitigated nuisance of the lot. He will prate for hours about methods, voice-placing, voice-building, registers, the systems of this and that teacher and professional singer, and many other matters about which he knows little or nothing, and he will change teachers about every six months, and swear by each in turn until the next comes along.

The "pupil who knows" may be dealt with successfully only by a teacher of much force of character, abundant tact, some authority in his profession. In the handling of all sorts of pupils a knowledge of human nature, some diplomacy, an unfailing patience and good humor are essential, but in no case more so than in dealing with the "pupil who knows."—Preston Ware Orem.

BOOKS THAT YOU READ.

THE Editor of THE ETUDE takes this opportunity to ask the readers of the department of STUDENT LIFE AND WORK to name some books, three to six in number, that they have read, or may read during the summer months now at hand, which have specially helped and stimulated them to renewed energy and application to their work; that have helped them in hours of discouragement; that have driven away the blues; that have given them

broader and more vigorous views of life, its duties and opportunities; that have made them think; have given them ideas that have gone into their lives with permanent impress. The books recommended will be carefully considered, and some time in the fall the department will contain the names of those that seem to have done the most good.

TAKE IN the end it pays. If you would do anything a little better than the average student, be careful; oh! so very, very careful, of every tiny point. Anyone can play ordinarily well; it is the taking pains with even the smallest detail that will put you above your fellow-students. Never count the hours lost that have been spent over a tangled thread the other ninety-nine let slip through their fingers without even trying to unravel. You gain so much in solid knowledge, besides conquering self. What if the majority of persons do not recognize the difference? You yourself feel it. And the musical world—it is then, when you are thrown among those musically educated that you are thankful for the deeper insight gained by those extra days and weeks given to the one Beethoven sonata or the one Chopin nocturne while the others in your class had three. You "built better than you knew." Hereafter it will not be so difficult to keep to your own way! Let the others boast of the number of books they have gone through, but keep to your own thorough, painstaking method.

Going through a certain number of studies never made a musician nor even a good player. Fluent fingers? Yes, but that is the least of all, for anyone can have nimble fingers if he will but move them up and down an unlimited number of times. To-day I heard a girl practicing a Mozart sonata; a week ago I heard her practice this same sonata. She is making all the mistakes to-day she did a week ago, and all for want of a little pains. She plays an F-sharp, then immediately slips her fingers to F because her ears tell her it is not F-sharp. Every time she comes to that F she plays F-sharp first. Through the whole sonata she is careless, knowing mistakes after they are made, yet never stopping long enough to fix the corrected way in her mind. What is gained by rushing pell-mell through the lesson a dozen times a day? Why not take enough trouble with difficult places to be able to go over them smoothly and unhesitatingly? The fingers are creatures of habit, the mind remembers what is constantly impressed on it. If one persistently plays inaccurately fingers and mind soon grow to believe it is the right way. In after-years, if you would play that same sonata correctly, you will have to do double work in order to obliterate those first impressions and untrain the fingers.

Yesterday a young woman told me of the extra hours she had put in that she might play a Heller study as she had been told it should be played. "And it looks like such a simple little thing," she said. So it did, yet she had been willing to believe it meant much. Listening hour after hour until the melody-notes sang out beautifully clear, yet, oh, so softly; then working tirelessly on the accompanying part, for hers is naturally a heavy touch, she is now able to keep the melody *piano cantabile* without being obscured in the least by the other hand. She was inclined to grumble at the amount of time spent on one page, but when she found it was not simply that one page, but when she found it was not simply that one page for which she was working, but for some of the most beautiful effects in piano-music, she felt repaid.

No time spent in taking pains is ever wasted. It never can be, for when we take time to carefully work out what is most difficult for us, it is our very own forever and ever. For years we may not realize the benefits derived from it, yet always within ourselves it has been a power for good, helping us to a better understanding of many deep and beautiful thoughts that otherwise would have been hidden from us.—*May Crawford.*



THE STACCATO OF THE PIANOFORTE.

"Staccato—Detached; distinct; separated from each other."

THE staccato of the pianoforte is just as legitimate as the legato; indeed, it has been said that "the singing style of performance is not native to the pianoforte, but has been imposed upon it in imitation of other instruments." The staccato is very especially suited to the pianoforte because of its being an instrument of percussion.

With most girls the difficulty comes in doing both the clinging and the detached touches equally well. We seem, each one of us, to be by Nature peculiarly adapted to playing one way or the other, seldom to both; and as we are therefore naturally inclined to play in one style all the time the difficulty is to acquire that touch which is not native to us, so that we may do both equally well, and each in its proper time and place.

Girls have especially quick perceptive faculties, and these will be of great assistance in helping to a sharp and clear choice between that which should be staccato and that which should be legato. In order to be able to do this one must be able to bring all these good faculties to the front while practicing, so that the mind might be likened to a house with many eager observant faces in the windows and doors.

The greater number of girls are given to a too excessive clinging to the notes, a mistake being the only thing which will cause their fingers to rebound quickly from the keys. Some girls play altogether in a detached manner; one whom I know being a girl who stammers; she plays exactly as she talks. This is a physical weakness which can be overcome only by careful concentration and a deliberate determination to overcome "jumpy nerves." This sort of detached playing is more monotonous than an unrelieved legato, but is not so common among girls as that laborious effort to produce beautiful music by hugging the keys. You stay too near your work. In order to put crispness, vivacity, nerve into your music; in order to fasten a legato phrase to the mind, to "drive it in," give it impulse, life, finish, it is necessary to use the staccato; and staccato is "being off the keys the greater part of the time."

You know that an artist cannot photograph you if you get right up against the camera, nor can you give a staccato effect if you keep your hands on the keys. You know that the secret of good biscuit-making is in keeping the hands out of the dough just as much as possible; and the same is true of staccato. With a good artist a great deal of thought goes before the stroke of the brush, but the stroke itself may take but a minimum of time to perform. With the staccato-touch it takes a great deal of thought to perfect the manner of its accomplishment, but the doing of it is the least part.

There are no hard-and-fast rules for the fingering of staccato passages. I have seen Adele Aus der Ohe play the descending staccato scales in

the first movement of Schumann's concerto with a straight, stiff third finger all the way down without ever changing; and a prominent Boston teacher has gone even further and allowed his pupils to wrap one finger about the other (the second around the third, or the third about the second) in order to gain a strong finger-staccato. Whereas in legato-playing the fingers must drop or be thrown from a distance in order to assure repose, in staccato the

best effects are gained by starting with the fingers on the keys and then getting them off just as quickly as possible, by one very rapid, but positive impulse. In very rapid staccato-work there is not, of course, time to place the fingers actually on the keys, but the idea is carried out as nearly as possible. Slivinski invariably takes his staccato-chords in this way, starting with a low wrist and fingers on the keys; as the wrist rises the fingers sweep in and off; and, as Ferris said of Thalberg: "It is as though the chords were struck out by steel mallets instead of fingers." You can very well appreciate the difference between a running legato passage finished by a couple of such chords, and a running legato passage followed by such vague, uncertain chords as a girl is bound to play who is not clear in her mind as to the time for staccato, and the manner of its accomplishment. You must understand phrasing in order to know when to apply the staccato and you may obtain some very good lessons in phrasing by listening to the birds during the next two months. They will teach you what it means to execute a long, sustained legato passage, finished with a few short, sharply-detached notes; they will teach you what "sureness of attack" is, the charm of light-touching of the notes, and the piquancy to be gained by tiny, deliberate pauses between the tones, like the bits of gold which separate the jewels of a necklace. (Here, too, it is the *silence* which is golden.)

By understanding phrasing is meant having a "feeling" for the content of your piece; and self-taught girls, or those who play

by ear, often show a truer feeling for right musical expression than those who have always studied under a teacher's guidance; for the former are always trying to reproduce the impressions gained by means of the ear, whereas the latter depend almost wholly upon the eye. It is through your ear only that you will obtain your true musical impressions, and you must watch with your ear the effects you are trying to make upon the piano if you would have them beautiful. Playing by ear has been much disapproved of, and quite wrongly; for to be able to reproduce a musical impression is a gift not to be despised; and I should encourage every girl to use this talent if she has it. To be able to reproduce the themes of a symphony or an overture, a motif from Wagner or a song of Schubert's, is not this a talent greatly worth while cultivating? Verily, I think it is. And if you try to play these "by ear" after having heard them given by a good orchestra or vocalist, you will quite naturally reproduce them as you have heard them; if they made a note staccato, so will you without thinking very much about it. It is not enough to play a note staccato because there is a dot over it; you should play it so because you feel the necessity for its being so; and even be able to feel a little patronizing friendliness toward the man who edited the music because he was able to see the point as you see it. If you look at your music in this way you will grow naturally into the way of expressing at the piano those thoughts which have come to you through your lessons or otherwise, and, after all, "the object of teaching a girl is to enable her to get along without a teacher."

Or all the studies of our youth the only one in demand when we come into polite society and on through life, likewise the only one that we are assured adds to the enjoyment of the world beyond, is that of Music. Let us appreciate it accordingly, and never allow pedagogues to crowd it out of the curriculum.—*S. N. Penfield.*

THE earnest teacher learns a lesson from each pupil. You are expected to have more tact and judgment than your pupil. If you are not satisfied with his progress, search yourself and, before condemning him, see if there is not something lacking in you.—*H. O. Lahee.*

LIFE's road rests lightly upon him whose goal is duty.

Organ and Choir.

Edited by EVERETT E. TRUETTE.

TALKS ON ORGAN-PROGRAMS. II.

It has been stated that the character of a program will determine the character of the one who selected it; or, in other words, that the player in selecting that which he thinks will interest others, making thereby, from his standpoint, a successful program, reveals to his critics his own musical nature or natural bent.

While this is not an absolute truism, it usually passes for one, and on that account we feel warranted in considering, in a brief way, what the relation of the organist to his audience should be, inasmuch as there are many before the public who are standing in a false light; who are revealed through their programs as carrying less authority in the profession than they should; and because there is a much larger class of embryo players, new at the business of making programs, who need a word of caution that their good standing in the future may not be impaired by mistakes in the beginning.

It is not easy to be an exponent of only that which is pure and elevating in organ literature at all times and under all circumstances; but it is the only safe and honorable thing to do, for there is, particularly in towns and smaller cities, a class of imbeciles who call themselves organists and others who are organists without conscience forming a current tending toward all that is degenerate in music. Their programs are as conscienceless and as complete in their surrender to the baser desires of human nature as the so-called yellow journals or yellow novels. If you find yourself in such a current, swim against it if you can; turn it if you are strong enough; but do not drift with it.

We have in mind now a community, not far away, where a single man, playing his waltzes and quick-steps on the organ, has made it apparently impossible for good music to again gain a foothold. He has been to that community what the proverbial single rotten apple was to the barrel of good ones. This community, as far as any aspirations toward ideality in music is concerned, is wiped out, assassinated.

Unfortunately it is not always the imbecile nor the naturally depraved organist who commits this great sin toward musical humanity; it is often the thoughtless or the vainglorious, or the one too weak to battle against the downmost tendency of things.

An organist who has talent and reputation may cater to the popular clamor of such a community as we have just mentioned and win a great apparent success without perhaps descending as low as the quick-step or waltz; he may win it through light overtures and popular ballads arranged for the organ; but let him change his environment, let him go to a place with a healthy musical atmosphere and attempt to win applause by "playing to the gallery," and his Nemesis will soon overtake him; for what is called "the gallery" is made up of a class of people who have little or no education musically or otherwise, and whose opinion (musically) is not valued in the least except it be among themselves. Favorable or enthusiastic comment from individuals of this class will usually be met with discredit, and taken as an index of what a player is not rather than what he is by those people whom we of the profession most respect and whose opinions alone we value.

To win applause does not always mean to win success. Underneath many an apparent success is a dismal failure, and it is well worth one's while to

stop and consider for whose applause or approval we are bidding when we select our programs. As to what one should play in order to retain his standing among musicians and yet do his full duty toward the public, we will not attempt to consider here except to say that every organist who gives recitals should aim to improve the understanding and appreciation of his audience. He must be, in any case, to a degree at least, an educator through comparison, whether he wills to do so or not. If he plays trashy music the public will learn through him what trash is. He is an educator in a negative sense. I once asked a young lady why she studied with a certain piano-teacher, and she surprised me by saying she was learning how not to teach. The position of this piano-teacher to my mind was no more an enviable one than the organist who elects to be an exponent of cheap music.

The great thing, after all, is to have ideals and to be true to them; to have a conscience and to listen to its voice. Conscience is a divine gift, and the musician is not forgotten in the divine dispensation. He who heeds it will be true to himself, and thus be responsive to the divine magnet which is the ideal. He will be a true prophet and teacher, and all who come under his influence will be made better.—*Henry M. Dunham.*

THE ORGAN AT THE PAN-AMERICAN.

NOT until a nation reaches the point where it can find time to be at leisure from itself does it turn its eyes to the development of the esthetic side of life. The aim of the recent Pan-American Exposition at Buffalo was to show the development made along scientific and manufacturing lines of work as brought forth by the western continent only. One of our public-spirited men conceived the idea of testing the people along somewhat different lines, and so suggested that organ-music be made a large feature of the musical program of the projected exposition.

It is a well-recognized fact among professional musicians that organ-work, pure and simple, is appreciated only by the few, and from a financial standpoint is not a profitable business. The question arose whether, if opportunity were given, advance along that line might not be made. At least, the musical world would feel the pulse of the music-loving public along that particular line. With that end in view, the authorities appointed Mr. Fleischmann, the public-spirited gentleman referred to, himself an organist of no mean ability, to take this matter in charge, and see what could be done, the whole thing being looked upon in the light of an experiment. Mr. Fleischmann immediately entered into correspondence with many of the leading organists in the country, asking for an expression of opinion as to the advisability of giving a series of organ-recitals, beginning with the opening of the exposition and continuing to its close.

The following extract from a letter written by Clarence Eddy may be taken as a fair example of the opinions expressed: "I am exceedingly interested in your plan for a congress of representative organists to be held at Buffalo during the Pan-American Exposition. Such a series of organ-recitals will be quite unprecedented, and cannot fail to create a wonderful stimulus to the cause of music, to promote which I shall personally be glad to do all in my power."

An appropriation was made by the authorities to meet the necessary expense involved in the undertaking. The next question was: Shall we get representatives of the best organ-playing simply, regardless of location, or shall we get the best organists representing different sections of the country, thus making it possible to compare the growth of one section, and also to get the comparative methods of different men? The broad path seemed to lie in the latter direction; so representative men, coming from every section of the country,—North, East, West, South, and middle sections,—were engaged to give one or more recitals, and two months before the exposition opened every date was filled from May to November. Any doubts as to the ultimate success of the experiment were emphatically dispelled as one watched results for the first month. The really serious question was how to accommodate the throngs that sought admission at the doors of the Temple of Music.

Some incidents of the summer's happenings stand out in bold relief against the general background of success. On July 5th there came up one of the most severe thunder-storms of the season. The Temple of Music became a haven of refuge for the visitors, and was packed to its utmost capacity. Suddenly every light went out, while the play of lightning and the crash of thunder were terrific. The audience was on the verge of a panic. Mr. Louis Falk, of Chicago, was about to give a recital. He began to play patriotic airs, a few voices took up the refrain, and soon the people forgot their fright in the singing of songs and hymns. Thus was prevented what might have been a terrible catastrophe.

The tragedy enacted in that same building a few weeks later is a familiar story. Strains from Gounod's "Serenade" had attracted the attention of the President to the instrument, and it was while he was commenting on it that the dastardly deed was done.

The organ was built by Emmons Howard, of Westfield, Mass. A large, four-manual instrument, which, though exposed to all the changes of temperature incident to the time between May 1st and November 1st, yet held its tone wonderfully well. The organ men, Mr. J. N. Adam, and one of the closing events of the exposition was the public presentation of the instrument to the city. It is to be much enlarged and improved in many ways, and then will find a permanent home in Convention Hall.

The writer wishes to make especial mention of the unfailing kindness and courtesy of the various organists who played during the season, for there were often annoying, particularly regarding the matter of rehearsals.

One very interesting feature was the make-up of the different programs. The consensus of opinion was very strong as to what composers take the lead in organ-work, and what particular compositions were considered as most distinctive. Lemare's "Andantino," Guilmant's "First Sonata and Fugue," and that appeared on two-thirds of the programs presented. Yet they never palled on the ears of the hearers,—the highest praise that could be given to the genius of the composers.

Taken as a whole, the experiment may be looked upon as a great success, and lovers of organ-music have a right to feel that that grand instrument has a firmer hold on the musical world than ever before.—*William J. Gomph, Official Organist of the Pan-American Exposition.*

NOTABLE ORGANS. VI. THE AUDITORIUM, CHICAGO.

THE organ in the Auditorium, Chicago, while not of recent construction, is one of the largest in this country and contains many features which make it one of the most satisfactory organs. It was built by Hilborn L. Roosevelt, and contains 108 speaking

stops, divided as follows: 20 in the great, 23 in the swell, 16 in the choir, 11 in the echo, 15 in the solo, 4 in the stage organ, and 19 in the pedal organ. There are 25 adjustable combination movements and 9 pedal movements, beside the various swell pedals.

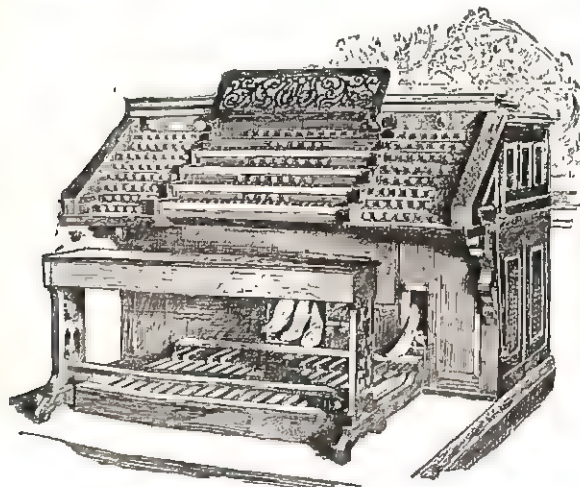
Swell boxes inclose every stop in the organ except those in the pedal organ and 7 foundation stops on the great. The echo organ is situated in the attic, and is played from the solo keyboard. The stage organ is located on the stage, and is played from the solo keyboard, beside having its own keyboard on the stage.

Some of the special features of the organ are a set of Carillons (44 steel bars) in the choir, Cathedral Chimes (25 bell-tubes) on the solo organ, three 32-foot stops in the pedal organ (open diapason, bourdon, and bombardon), and an extra large number of reed stops.

THE DOUBLE QUARTET. THAT peculiarly American institution, the quartet choir, seems, from present indications, to be much less popular than it once was.

While many quartets—some good, some indifferent, some bad—still flourish, this form of choir has in many cases been supplanted by others, more or less effective.

While it can hardly be claimed that church-music in America has kept pace with the general progress of other branches of the art, nevertheless it has necessarily received a certain amount of stimulus.



CHICAGO ORGAN.

The increase of general musical knowledge and appreciation has led to a demand for better music in the churches; this demand has led to many changes, largely experimental in character, and not always beneficial.

We have in this country, at the present time, exemplified in our churches, both liturgical and non-liturgical, every possible style of musical rendition of the service, from the solitary precentor, leading without organ or other accompaniment, to the chorus choir, re-enforced with soloists, organ, and orchestra. Now, of all these varying forces, which is the best, the most effective, and the most feasible to be employed?

In many churches, of course, the question is answered by the exigencies of the service to be rendered: notably is this the case in the Episcopal Church, where for reasons esthetic and liturgical the vested choir has almost entirely supplanted all others, not always, unfortunately, to the improvement of the musical portion of the service; also, in the Roman Catholic Church the elaborate mass music attempted necessitates a chorus choir with soloists.

In the larger majority of churches, however, there is considerable scope in the choice of musical forces. The inevitable passing of the quartet leads to a consideration of the form of choir most likely to supplant it.

In many churches the single quartet has been increased to a double quartet, with most satisfactory results. The double quartet has many advantages

over the single quartet, and few, if any, of its disadvantages. The principal disadvantages of the quartet choir seem to lie in its necessarily limited repertoire, its thinness of tonal volume, and its apparent discouragement of congregational singing. Against the double quartet these objections do not appear to be.

A well-balanced, properly-selected double quartet of trained singers commands an almost unlimited repertoire. It may render, with good effect, almost any of the standard anthems except the very heaviest, including those written in more than four parts and those for a solo voice with chorus. In addition the four men or the four women of the choir may occasionally sing as a separate quartet; this feature affords variety in tonal coloring and has proven most acceptable to congregations.

The volume of tone displayed by a carefully chosen double quartet is most satisfactory, much excelling in sonority and homogeneity of tone the average volunteer chorus of from twelve to twenty, or even more, voices. This superior sonority manifests itself not only in the choral portions of the service, but also in the encouragement of congregational singing.

The advantages of the double quartet over the volunteer chorus, with perhaps a few paid singers, are many and self-evident. The volunteer chorus is a variable quantity, difficult to train and usually not very much to be depended upon. The double quartet of trained and properly compensated singers is always at hand, comparatively easy to handle, and may, in due course, be cultivated to a point of exquisite finish in the musical rendition of the service.

The term double quartet has been used; perhaps octet would be better. The present writer does not approve of the so-called second quartet of inferior material so often nowadays added to the solo quartet. In his opinion, the octet should consist of voices of as nearly equal qualities and capabilities as possible, selected as follows: a high, lyric soprano; a mezzo-soprano; two contraltos (one of rather deep voice); a lyric tenor; a robust tenor; a baritone, and a bass. Such a selection is perhaps difficult to make, but it is perfectly possible of accomplishment and has been proven to be worth the effort. A choir of this description may acquire a practically unlimited repertoire, almost the entire range of church-music being within its reach.—Preston Ware Orem.

NEW CHURCH-MUSIC. "Sing unto the Lord," H. J. Stewart (Schmidt).

"The Strife is O'er," H. J. Stewart (Schmidt).

"Te Deum in C," W. H. Hall (Novello).

"Jubilate in A," H. K. Hadley (Novello).

"Ho! Everyone that Thirsteth," G. C. Martin (Ditson).

"Magnificat and Nunc Dimittis," H. J. Storer (Ditson).

"Jesus shall Reign Where'er the Sun," P. A. Schnecker (Ditson).

"Bonum Est in E-flat," Ralph Kinder (White-Smith Company).

"Rejoice, the Lord is King," F. N. Schackley (Schmidt).

"I will magnify Thee, O God," F. N. Schackley (Schmidt).

"Remember now Thy Creator," Frank Lynes (Schmidt).

NEW SACRED SONGS.

"Hail! Happy Day," Randegger (Dyer).

"Trust in the Lord," Frey (Schmidt).

"Be Merciful unto Me," Berwald (Schmidt).

"Be Comforted, Ye that Mourn," Fisher (Ditson).

MIXTURES. YALE UNIVERSITY has recently issued a description of the new Newbury memorial organ, now being constructed by the Hutchings Votey Company for Woolsey Hall, in a circular form which is to be sent to all the educational institutions of the world,

from which the following particulars are gathered for the readers of THE ETUDE: The compass of the manuals will be 60 notes, as usual, but the compass of the pedal clavier will extend up to G, 32 notes,—2 more than is customary. The great organ will have 19 stops; the swell organ, 21 stops; the choir organ, which will be inclosed in a swell box, 13 stops; the solo organ, 6 stops; and the pedal organ, 19 stops. There will be 20 couplers and 17 pedal-movements. The diapasons will be voiced on various wind-pressures from 3 1/2 inches to 22 inches. The reeds will have 10 inches' pressure, and the tuba sonora will have 22 inches. In the pedal organ there will be a "gravissima" of 64 feet, being the counterpart of a similar stop in the Worcester, England, organ built by Hope-Jones.

At the recent recital of Mr. Edwin H. Lemare in Symphony Hall, Boston, while the audience were gathering a lady was heard to remark, on looking at the small movable console on the platform: "I do not see how they get so many stops into that little, small organ."

Likewise, a few years ago when the organ in the Harvard Church, Brookline, Mass., was being rebuilt with electrical action and a movable console, the front pipes of the organ were left in their places during the process of reconstruction to hide the chaotic state of the interior of the organ-chamber from the worshipers on Sunday. A small reed-organ served to lead the music in the meantime, and was placed on the floor of the auditorium at the right of the pulpit. When the organ was completed, the exterior appearance of it was the same as before, as no change had been made in the case or exposed pipes, and the movable console was placed in the same position that the reed-organ had occupied during the reconstruction. This console is about the same size as the reed-organ, and after the first service a lady went forward "to see the organ." After examining the console for awhile she remarked that she thought it all nonsense to spend so much money on that little organ, when the reed-organ was just as good and sounded just as well.

It is rumored that we are to have concert-tours of several European organists in this country in the near future. The organists already announced are Henri Dallier, of Saint-Eustache, Paris; Henry de Vries, of Rotterdam Cathedral; and Austin Wright, the American organist at l'Eglise de Passy, Paris.

A very large organ (ninety to one hundred speaking stops) is projected for the Massey Music Hall, Toronto, as a memorial to the late Queen Victoria. It is to be built in Canada and will have electric action throughout.

QUESTIONS AND ANSWERS. S.—How much experience is necessary to properly tune an organ?

ANSWERS. Answer.—A great deal of experience is necessary to properly tune an organ, and we should say that the young man whom you describe in your letter was totally unfit to "properly" tune the organ. One who has had but a little experience, but who possesses a large amount of common-sense may be competent to tune a pipe or two which are out of unison, but to tune the whole organ, which demands a "setting of the temperament" first, cannot be done by a novice. Such a person inside of an organ is apt to do more damage in a few minutes than an expert can rectify in several hours.

B. R. C.—Please give me the names of some useful pedal studies for the organ.

Answer.—"Exercises in Pedal Playing," by Dunham (New England Conservatory). "Forty-four Studies for the Organ, Specially for the Pedal," by Schneider (Schirmer). "Pedal Etuden," by Chadwick (Schmidt). "Studies in Pedal Phrasing," by Bueck (Schirmer).

Musical Items

SOUSA has arranged for a trip around the world with his band.

MADAME MARCHESI and her husband, the Marquis de Castrone, celebrated their golden wedding in Paris recently.

A MOVEMENT is under way in New York City to raise \$1,000,000 for the endowment of a permanent orchestra.

THE position of soloist to the Czar of Russia carries with it not only distinction, but also a life-long income of \$2250.

THE unveiling of the Liszt memorial in Weimar took place at the end of May, and was commemorated by a musical festival.

THE deficit for the Chicago Orchestra, Theodore Thomas, director, for this season, is about \$30,000, which the guarantee fund covers.

EMIL PAUR is announced to have resigned from his post as conductor of the New York Philharmonic Society. Mr. Paur will return to Europe.

PROF. FRANZ KULLAK appeared recently in Berlin in the double capacity of composer and director of his compositions. His works were well received.

THE National Eisteddfod was held at Scranton, Pa., May 29th-30th. Welsh singers from all parts of the country were present to take part in the contests.

THE Philharmonic Society of Laibach, Germany, celebrated its two hundredth anniversary recently. Bach was seventeen years old when this society was founded.

SAINT-SAENS' new opera is to have a gorgeous production, a chorus of two hundred and forty, and an orchestra of three hundred and sixty. The first performance will be in August.

THE Washington Symphony Orchestra, Mr. Reginald De Koven, conductor, was heard for the first time April 28th, Paderewski being the soloist. The orchestra consists of sixty members.

AMONG the papers of Brahms were found eleven organ preludes, composed at Ischl in 1896, which are soon to be published. It is also said that they are to be arranged for pianoforte solo by Busoni.

DES MOINES, Iowa, is to have a music festival June 3d-5th. A chorus of two hundred voices has been organized. The Chicago Symphony Orchestra, Adolph Rosenbecker, conductor, has been engaged.

At the annual benefit of the Vassar Students' Aid Society in New York City, a light opera, "Gany-mede," by Mrs. Stella Prince Stocker, was given. Members of the New York Symphony Orchestra assisted.

THE Indiana Music Teachers' Association will meet in their silver anniversary at Marion, Ind., June 24th-27th. The officers of the association are hard at work, and expect to make this the high-water meeting in their history.

THE following is selected from a report on the manufacture of musical instruments of all classes and materials in the United States: Number of establishments, 620; capital, \$47,751,682; total wages, \$12,801,665; value of products, \$44,514,463.

A BRONZE tablet was presented to the Academy of Music in Philadelphia, May 1st, in appreciation of the work of the late Mr. Charles H. Jarvis in the promotion and fostering of classical music in Philadelphia. A large audience gathered to witness the ceremony.

THE lectures on musical topics given under the auspices of the Board of Education in the Borough of Manhattan have been attended by about 10,000 men and women, at the fifty-five centers. The Brooklyn course has also been very successful in point of attendance.

MOUNT PLEASANT, IOWA, will hold a music festival, June 4th-6th, in honor of Mr. A. Rommel, who has labored for the interests of music in that city for thirty-two years. The Chicago Symphony Orchestra has been engaged. Handel's "Judas Maccabæus" will be the principal choral work.

THE Rhode Island State Society of the Cincinnati has offered a gold medal for a suitable tune for the national anthem, "America." The tune "must not only have unusual intrinsic merit, but also meet the severest criticism of musical critics and obtain popular approval when sung or played."

THE Iowa State Music Teachers' Association will meet at Dubuque, June 24th-27th. The main topic, in both essays and concerts, will be the music of the eighteenth century. The association is in a flourishing condition and all signs point to an enthusiastic meeting. Mr. A. Rommel is president.

SIR J. FREDERICK BRIDGE, organist of Westminster Abbey; Sir C. H. H. Parry, and Sir Walter Parratt will furnish original anthems for the service at King Edward's coronation. Handel's "Zadok the Priest" will be used, as has been the custom at every coronation since it was first written.

THE owners of the copyright of "The Holy City" have collected \$600 from a firm for illegally printing copies of that song. The copyright of nearly every popular song in England has been violated by irresponsible printers of cheap editions, thousands of copies being sold on the streets by hawkers.

MRS. ETHELBERG NEVIN, widow of the composer, has established a fellowship in the music school of the University Settlement Society, New York, in memory of her husband. It is to be known as the Ethelberg Nevin Fellowship, and provides for the musical education of the most talented child in the school.

MR. WULF FRIES, the veteran Boston 'cellist, died April 29th, aged seventy-seven. He was born in Germany and came to Boston in 1847. He was a member of a number of famous Boston musical organizations, notably the popular Mendelssohn Quintet Club, for twenty-three years. He was the first 'cellist of the Boston Symphony Orchestra during the first years of its organization.

A NEW edition of "The Messiah," by Professor Prout, is to be issued by Novello. Certain mistakes, handed down from the early editions, will be corrected, and changes will be made in the "additional accompaniments" which Professor Prout believes were not all furnished by Mozart. The new edition comprehends a full score, an organ part, a new vocal score with piano accompaniments.

THE Ninth May Festival of the University of Michigan Musical Society was held May 15th-17th. Madame Gadske had been engaged, but canceled her contract shortly before the festival, much to the disappointment of the director, Prof. A. A. Stanley. The program was unique in that three of the concerts were representations of the operas "Orpheus," by Gluck; "Faust," by Gounod; and "Tannhäuser," by Wagner.

MANUEL GARCIA, now resident in London, the famous singing-teacher, passed his 97th birthday in March. What wonderful years for the development of music he can pass in review! Beethoven still alive, with his greatest works still to be written; Schubert, Schumann, Chopin, Liszt, Wagner, Brahms, lived, worked, and died in that period. Among Garcia's pupils have been many of the most important artists of the nineteenth century.

THE Hawley collection of old violins, the property

of Ralph Granger, of San Diego, Cal., has been purchased by Lyon & Healy for a sum approximating \$50,000. There are twelve instruments in the collection, including several by Guarnerius, one of which, known as the "King," is claimed as the finest in existence; two by Stradivarius. Other makers represented Amati, Bergonzi, Ruggeri, and Stainer. A number of fine Tourte bows belong to the collection.

THE Missouri State Music Teachers' Association will meet at Springfield, June 17th-20th. A strong program of concerts and essays has been arranged for. One of the most interesting features of the convention will be choral work. Choruses have been organized in a number of cities and towns, and the results of their work will be shown at the convention. Mr. W. L. Calhoun, of Carthage, is president, and Mr. H. E. Rice, 600 Burlington Building, St. Louis, secretary-treasurer.

THE New England Conservatory of Music offers a prize of \$600 for a work for chorus and orchestra. The prize will be awarded for the best work for mixed chorus, solos, and orchestra, with English text, either sacred or secular in character, limited to four solo parts, the time of performance to be from thirty to sixty minutes. A one-act serious opera will also be acceptable. Compositions must be sent in before September 1, 1902. The judges will be Mr. George W. Chadwick, Mr. H. W. Parker, and Mr. Frank Van der Stucken.

THE MUSIC TEACHERS' National Association will meet again this year at Put-in-Bay Island, one of the most charming summer resorts in Lake Erie, easily accessible from Cleveland, Toledo, and Detroit. The dates are July 1st-4th. The educational features, which were so well received last year, will be stronger, and complete this time, and teachers who are looking for new ideas to be used in their work will find the meeting one of profit as well as entertainment. Full particulars as to programs, railroad fares, hotel rates, etc., can be secured from the Secretary, Mr. F. L. York, 235 Hancock West, Detroit, Mich.

NEW PUBLICATIONS

MUSIC IN THE HISTORY OF THE WESTERN CHURCH. By EDWARD DICKINSON. Charles Scribner's Sons. \$2.50, net.

The work by the Professor of Music in Oberlin University is an important contribution to the history of music, since the question of ecclesiastical music is closely interwoven with the beginnings of modern music. Those early churchmen who under amazing difficulties gradually evolved a system of musical construction and singing were men of power, and their work forms an interesting period in the study of the subject of musical history. The author's object is to show how the problem of music in the church, "How music shall contribute most effectually to the ends which church worship has in view without renouncing those attributes upon which its freedom as fine art depends," has been treated by different confessions and in different nations and times; how music, in issuing from the bosom of the church, has been molded under the influence of varying ideals of devotion, liturgic usages, national temperaments, and types and methods of expression current in secular art. Some of the chapter headings will give an idea of the scope of the work:

"Ritual and Song in the Early Christian Church"; "Development of Mediæval Chorus Music"; "Modern Musical Mass"; "Rise of the Lutheran Hymnody"; "Musical System of the Church of England"; "Congregational Song in England and America"; "Problems of Church Music in America."



CONDUCTED BY GEORGE LEHMANN

THE RODE STUDIES¹
(Continued).

THE second Caprice is obviously intended to develop strength and flexibility of the wrist when playing at the point of the bow. Here, again, Rode emphasizes the importance of acquiring a fine *detaché* stroke; but he very sensibly combines *legato* and *staccato*, first, to avoid overtaxation of the wrist; secondly, to develop such control of the wrist as will enable the player to pass easily and quickly from one stroke to the other.

It will be observed that the *fp* is a characteristic feature of the whole study. The strictest observance of the same is absolutely necessary, inasmuch as such accentuation is calculated to develop strongly rhythmic playing. With the exception of the accented notes, the first five measures should be played *piano*. The leap from the G to the E string, at the beginning of the fifth measure, always proves a difficulty requiring patient study. The *crescendo* properly begins at the fifth measure and extends to *f* at the beginning of the eighth measure. This *f* terminates on the last note of the twelfth measure. The *fp* in measures 9 and 10 is decidedly incorrect. The notes so marked require accentuation, but the *forte* must be sustained until the beginning of the thirteenth measure. The employment of the *fp* is often either misleading or erroneous, and it is nothing less than astonishing that the various editors of the Rode Caprices (including Vieuxtemps) should have disregarded such inaccuracies.

The *tempo* indicated by Vieuxtemps for the second Caprice, M.M. quarter note equals 100, is an excellent one. When playing in this *tempo*, however, the *detaché* stroke does not require the effort demanded by a slow *tempo*. It will always be found that, in rapid passage work, a certain degree of *staccato* is inevitable. If the pupil will detach sharply when playing in a slow *tempo*, he will acquire requisite strength and skill to play the *detaché* stroke rapidly and without making a special effort to separate the tones.

THE THIRD CAPRICE.

This study naturally presents many difficulties in the matter of purity of intonation; but, everything considered, absolute repose and flexibility of the wrist are principally its difficulties for most pupils. It is too often played in a choppy, agitated manner, not because this is the pupil's conception of the Caprice, but nearly always because of the difficulty of playing so many notes in one bow. Repose is hardly possible until the pupil has learned how to draw the bow slowly at the point and at the heel. All the trills require special attention. They generally betray the pupil into a false estimate of their time-value, with the result that the subsequent notes are played in feverish haste.

In this Caprice everything appertaining to the play of the wrist requires illustration. Words alone would prove insufficiently helpful.

THE FOURTH CAPRICE.

The "Siciliano," which forms the introductory portion of the fourth Caprice, is as profitable musically as it is technically. The average pupil resorts to a subterfuge in the very first measure. Finding it

¹Referring to the *tempo* of the first Caprice (in the May issue of THE ETUDE), the phrase "a quarter note equals 120" should have read, M.M. quarter note equals 120.

somewhat difficult to pass from the third to the first position, he stops the bow just long enough to accomplish the change. It will be readily understood that any appreciable cessation of tone here would destroy musical intent and phrasing. This applies to similar figures in the "Siciliano" and to all *legato* double-stopping demanding continuity of tone.

The tone-contrasts throughout the "Siciliano" should be very marked. The groups of sixteenth notes, in the nineteenth and twentieth measures, must be exceedingly crisp, and must be played at the point of the bow in strict *tempo*.

The *Allegro* is a difficult piece of detached *legato* playing. It should be played, almost entirely, near the point of the bow, with supple wrist and a perfectly loose elbow. The trills, in the twelfth and subsequent measures, are best begun from above, and do not require terminal grace-notes. The accented notes in the seventeenth and eighteenth measures must be so forcibly marked that the ear accepts them immediately as important melodic material.

This *Allegro* admits of beautiful violin-playing. The intelligent pupil will discover a number of opportunities for the display of judgment and taste. The fifth and sixth measures, for instance, suggest a variation of tone; the last measure, a *morendo*.

(To be continued.)

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AMERICAN VIOLINS.

THE Bangor (Me.) Telegram is evidently interesting itself in violins and their manufacture. Eager to give its readers information on the present state of affairs, it has consulted a local oracle, with the following results:

"The finest violins in the world," says this oracle, "are now made in America. Why not? America leads the world in music, art, and the drama, and she can turn out violins equal to the work of the Italian masters. I have frequently been asked, personally and by mail, why I claim that a new violin is superior to an old one. Now let me tell you something. My father made one, and finished it only the day before yesterday after a month of hard work. He used only American maple and spruce, and it is the largest violin in the world. With the gentlest touch, he drew the bow across the strings, then dashed into the brilliant Paganini concerto in D. The tone of the instrument was rich, clear, and sympathetic. I have succeeded in convincing many skeptics," continued the oracle, "that a violin can now be made that is vastly superior to an old violin."

This is, indeed, news to gladden the heart of the fiddle-lover. But it seems to us that we have heard this story many times in the last ten years or more; and the commendable patience with which we have been waiting for substantial proof of the verity of these stories remains unrewarded. It is true that the various authors of these plain tales from the hills have not wearied us with monotonous repetitions. Their stories are, as a rule, exceedingly well told, and each one seems to make a praiseworthy effort to introduce some novel and refreshing feature for the edification and delight of the interested public. It is only too obvious that the ingenuity of these modern Stradivaris is inexhaustible.

But the oracle from Bangor, Me., deserves a special word of praise. He is not content with enriching us with better violins than Stradivari made. Being a keen observer of men and things, he hopes to win our hearts by giving us more for our money than

did the parsimonious old Cremonese master. He gives us, in a word, not only better violins than were ever carried in triumph from the workshops of Cremona, but he also cunningly tells us, here is "the largest violin in the world!"

Let us hope that the musical world will hasten to evince its gratitude, and incidentally send the oracle an order for at least five thousand fiddles of his very largest pattern.

* * *

CONCERNING VIOLIN
"METHODS."

THE author of a "Method" has sent me his book, and has requested me to examine

it and express my opinion of its worth. He writes me that the book is intended to meet pupils of ordinary talent "half-way," and that its chief object is to present to players in general the simplest rudiments of violin-playing in a clear and practical form.

While it is quite impossible for me to give this "Method" a conscientious examination, at the present time, the few pages I have hastily scanned evidence conclusively that its author (or, more properly speaking, its editor, for it contains scant original material) earnestly aims to help the beginner as quickly as possible over the first, rocky and discouraging stage of violin-playing. This, of course, should be the aim of every violinist who publishes a "Method" for beginners; but that the majority of authors who have given us "Methods" have failed to carry out their original purpose in a thorough, logical, and practical manner is best proven by the contents and the design of most "Methods" extant to-day.

Among the celebrated violinists who have attempted to solve this difficult problem for the student world Louis Spohr has been, perhaps, the least successful. His well-known "School" will always interest the earnest musician, and there is little doubt that many of its exercises are well wrought and helpful to advanced players of the instrument. But it is only too transparent that Spohr has completely failed to give us a practical and sensible book for beginners. By his own acknowledgment (in the introductory chapter to the "School"), Spohr's experience in teaching beginners was exceedingly limited. Indeed, if I am not mistaken, he frankly avows having had no experience whatever in guiding pupils through the earliest difficulties of violin-playing. Yet he unwisely attempted to write for beginners a learned work intended to elucidate, and present in a practical form, those principles and elements of violin-playing which lead the beginner, step by step, from the first crude efforts of drawing the bow to a very respectable technical command of the instrument.

Other well-known violinists have failed to strike at the root of this difficulty; but surely no other artist has so signally failed to understand the needs of the average beginner. It may be, and doubtless is, a difficult matter to write such a "Method" as we need to-day; but, if we scrutinize the best-known "Methods" in existence, it is a perfectly simple matter to understand why they accomplish so little good.

WHAT THE BEGINNER NEEDS.

It may be reasonably taken for granted that the beginner does not attempt, unaided, the study of the violin. He is placed in the hands of some teacher who, whatever his deficiencies, is surely capable of giving such information as is commonly enlarged upon in the introductory pages of most "Methods." Indeed, this information is too often either useless or, in a great degree, perplexing and misleading. It is seldom written in a simple, lucid style, and in the attempt to master its meaning the pupil is too apt either to misconstrue or to fail utterly in obtaining the necessary light. Many things, therefore, that occupy the earlier pages of our "Methods" were best left unsaid. These things the teacher can make perfectly clear in a few well-chosen words and by means of illustration. What the beginner really needs is the proper musical material, in the form of brief and simply constructed exercises, for the training and development of the fingers and the right arm. On this point there can

RECITAL PROGRAMS.



A WORK BY
EDWARD BAXTER
PERRY.

We take pleasure in announcing a work of great importance by Edward Baxter Perry, entitled "Interpretation of Pianoforte Music." The work will be issued shortly. All the material is now in the hands of the printer.

The work represents long years of labor on the part of the author. Most of the material has been used by Mr. Perry in his Lecture Recitals throughout the country. There is no question as to the value of the work. Every one who has heard Mr. Perry's unique descriptions will be glad to know that they are now to be put into permanent form. There is no other work covering the same field. The author is eminently fitted both by nature and education for the work in hand. The poetic and dramatic descriptions of the standard musical compositions are of value alike to the player and the listener, and this announcement will be welcomed by thousands throughout the country who have had the pleasure of attending Mr. Perry's Lecture Recitals.

The pieces are all of the standard, classical order of the higher grade. The work will also have a few essays bearing on the subject of interpretation and analysis. The volume we consider one of the most important contributions to the literature of music.

The book will be gotten up in the most tasteful and modern style. It will be a volume of considerable size. The work will retail for about \$2.00, but during the time it is in press we will offer a special price to those who will send cash in advance. We will send a copy of the work to any one sending us \$1.00. This will include the postage. The orders must be positively received before the work is issued, and we would advise those who desire a copy of it at the special rate to send in their orders at once.

This is one of the offers that no teacher or lover of music can allow to go by.

MUSICAL ESSAYS IN
ART, CULTURE, AND
EDUCATION.

We receive many inquiries for copies of THE ETUDE containing articles on some subject of special interest to our readers.

We have endeavored to meet this need and have kept in mind the permanent educational value of the material that appears in THE ETUDE from month to month. For this reason we have selected from each issue for the past ten years those articles of practical bearing upon the work of the teacher and student of music, and have arranged to issue them in a volume with the title that appears at the beginning of this note, carefully indexed, so that a reader can find what the book may contain on a certain subject. All the leading writers in musical literature will be found represented in this volume, which will be one of the most valuable works of an educational character in music that a teacher could have. There is nothing like it now published, and, in fact, only a paper such as THE ETUDE, with its wide field to select from, could prepare it. Our advance price on this book is only 75 cents, which is very low when one takes into consideration the mine of information on all points of musical education contained in the book.

We have received a copy of the second edition of W. H. Webb's work, "Pianist's A B C Primer and Guide." The second edition is much enlarged and improved. The work is a veritable storehouse of musical information; every phase of music, both practical and historical, is treated in a remarkably complete manner. For the ambitious student, who wishes to

be no room for argument or misunderstanding. It is simply a question of what constitutes the proper musical and technical material, and in what form such material will prove most helpful and palatable. This is the chief difficulty encountered by all writers of "Methods."

LOGICAL PROGRESSION OF EXERCISES.

The second question of importance is the logical progression of all the exercises. Here, too, strange as it must seem, most writers of "Methods" betray their ignorance of the beginner's physical limitations. Their own struggles with the first problems of violin-playing are forgotten, and they fail to appreciate that any real difficulties actually existed. We are certainly pretty close to the truth when we say that the passing of years not only dulls the artist's memory respecting his earliest instrumental efforts, but it also often prevents him from appreciating what is or is not a difficulty for the average novice.

This inability to regard the technic of the instrument from the pupil's peculiar view-point naturally leads the artist-author into making fatal mistakes in the progress of his work. The material which he selects is often absurdly inappropriate. The pupil is not led carefully, rationally forward, but is asked to take prodigious leaps for which he has neither the physical strength nor the requisite agility and experience.

HOW FAR SHOULD A METHOD TAKE A PUPIL.

The third (and last) important question for consideration is: How much should a "Method" accomplish for the beginner, and where, approximately, should it end?

Spohr's "School," if taken seriously, must lead one to suppose that a "Method" should carry the beginner from the rudiments of violin-playing to high artistic achievement. But any sensible player will see at a glance that Spohr was wholly unfit to write a didactic work for the beginner. His book is interesting, often instructive, but it lacks the rational, educational features that are essential in a work of this kind.

De Beriot, Dancal, Wohlfahrt, and others have been far more sensible and in their "Methods" much good material may be found for the training of the beginner. But even these authors' works are sadly deficient, and all earnest teachers are constantly perplexed because they know of no "Method" which truly supplies the pupil's needs.

Our "Method" writers do not know how or when to stop. They forget that an instruction-book is, or should be, merely an introductory chapter to the art of violin-playing. And they forget, too, that this one chapter should be brief, but thorough, and that it should cover only rudimentary features of violin-technic. The "Method" should end where our etudes begin. And, as far as the positions are concerned, the "Method" has achieved its legitimate purpose if it familiarizes the player with the first five positions on the finger-board.

It is chiefly these questions that should concern the violinist who seriously contemplates writing a violin "Method." This much may be told him. The rest depends upon experience, his powers of observation, his ingenuity, his knowledge, and his gift of imparting that knowledge.

Of one thing we are convinced, namely: that the ideal violin "Method" is yet to be written. But we are also convinced that, when a work answers all or most of our requirements is laid upon a publisher's desk, it will receive either scant consideration or none at all. Its author will be told that the various "Methods" now in use satisfy the mass of teachers, and that publishers cannot afford to exploit new works.

"MIXED METAPHORS IN MUSICAL CRITICISM.—In spite of the appearance now and then of interesting and suggestive phrases, they are too quickly drowned in a sea of its author's musical verbosity; and not even the genius of two such players as those who undertook the sonata could galvanize its dry bones into life."

Pupils of the Veon Piano-School.

Allegro Moderato, from Op. 78 (4 hands), Schubert. School Days, Fenimore. Good Night, Scherzo, Nevin. Arlequine, Chaminade. Morning Dew, Waddington. Dance of the Elves, Grieg. Minuet (6 hands), Haydn. Sonata, Op. 2, No. 3, Beethoven. Etude de Concert (The Brook), Wilson G. Smith. Sonata, Op. 49, Minuet, Beethoven. Allegro from Capriccio Brillante, Mendelssohn. Rigaudon, Chaminade. Narcissus, Barchetta, Nevin. Tarantella, Heller. Polonaise, Op. 40, Chopin. M. S. Quay Scholarship awarded to Miss Laura Swift.

Pupils of Mrs. T. L. Jones.

Overture (Der Freischutz) (6 hands), von Weber. Doll's Dream and Awakening, Oesten. The Merry Hour (4 hands), Gurlitt. Le Secret, Gautier. Promenade Gavotte (4 hands), Engelmann. Annie Laurie, Lange. Fanfare Militaire (4 hands), Bohm. La Première Danseuse (4 hands), Zitterbart. Chromatic Waltz, Godard. Rondo Brillante, Op. 62 (2 pianos), von Weber. Saltarello, S. B. Mills. Hark, Hark, the Lark, Schubert-Liszt. Staccato Caprice, Max Vogrich.

Pupils of Marvin Collegiate Institute.

Second Duo Dramatique, Op. 24, de Vilbac. A Drap O' Dew (song), Sarah Hadley. Two Marionettes (song), Edith Cooke. Rustic Chit-Chat, Sudds. A Dance on the Green Meadow, Op. 119, Eilenberg. Fifth Nocturne, Leybach. Banjo Polka, Gottschalk.

Pupils of Brazelton Conservatory.

Serenade, Liebling. Manula, Ballet Danse, Liebling. Three Red Roses, Vannah. Marche aux Flambeaux (8 hands), Hermann. But the Lord is Mindful ("St. Paul"), Mendelssohn. En Route, Godard. The Mission of a Rose, Cowen. Spring Song, Grieg. Scherzo (Suite in G), Wilm. By Moonlight, Benaël. Parting (Fifth Symphony) (8 hands), Raff.

Pupils of Miss Edna J. Smith.

March from Capriccio Brillante (4 hands), Mendelssohn. Torch Dance, Sartorio. Twilight Shadows, Snow. Little Standard-Bearer, Hiller. Gypsy Dance, Hunt. The Ferry for Shadowtown (song), de Koven. Romance, Rathbun. Song to the Evening Star, Wagner. In Happy Mood, Behr. Spring Song, Henselt. March of the Dwarfs (4 hands), Holst. The Doll's Lullaby, Ascher. Spanish Dance, Behr. Winter Lullaby (song), de Koven. Dance of the Reapers, Fink. Evening Chimes, Heins. Fifth Nocturne, Leybach. Rondeau Brillante, Op. 62, C. M. von Weber. Woodland Dance, Rathbun. Yuletide Bells, Goerdeler.

Pupils of Dudley L. Smith.

Sonata in F-major, Mozart. Faschingsschwank aus Wien, Op. 26, Schumann. Sonata in C-sharp Minor, Op. 27, No. 2, Beethoven. Elektra, Op. 44, No. 4, Jensen. Sonata in E-major, Op. 14, No. 1, Beethoven.

Pupils of Frederick N. Shackley.

Capricciotto, Niewiadomski. Polka Rondo, Wilson. Waltz, Intermezzo from "Naila" (4 hands), Delibes. My Dreams (song), Tosti. Scarf Dance, Chaminade. Rondo Alla Turca, Mozart. March from Capriccio Brillante (4 hands), Mendelssohn. Merrymeeting Waltz, Shackley. The Secret, Fontaine. Invitation to the Dance, von Weber. Chaconne, Durande.

Pupils of Seio College Conservatory of Music.

Gavotte in G-minor, J. S. Bach. Volksweise, Op. 38, No. 2, Rigaudon, from Holberg Suite, Op. 42, Grieg. Polonaise, Seifert. Aubenlied, Seiss. Mazurka, Op. 21, Saint-Saëns. Concerto in G-minor, Op. 25 (last movement), Mendelssohn. Mazurka Caractéristique, Op. 341, Lange. Rondo in G-major, Haydn. Toccata, Paradies. Nocturne in A-flat, Op. 32, No. 2, Chopin. Intermezzo (Cavalleria Rusticana), Mascagni. Symphonie Poem (Danse Macabre) (2 pianos), Saint-Saëns.

Pupils of Miss S. Luella Ford.

Military March, Op. 27, No. 3 (4 hands), Schubert. Evening Calm, Ganschals. Cradle Song (vocal), Vannah. Elfentanz, Heins. Spinning Song, Ellmenreich. Confession, Gillet. The Skylark, Tschaikowsky. Valse, Op. 70, Chopin. Doll's Dream, Oesten. Für Elise, Beethoven. Moorish Dance, Kaiser. Für Serenade (song), Braza. Titania, Wely. Angel's Bird, Mayo. Spinning Chorus ("Flying Dutchman") (4 hands), Wagner-Dressler.

Pupils of Mount de Chantal Academy.

Polonaise in A, Chopin. Troika, Tschaikowsky. Rondo in G, Beethoven. Hark, Hark, the Lark, Schubert-Liszt. Rondo Capriccioso, Mendelssohn. Serenade, Braga. Dear Heart, Rossi. Sing, Smile, Slumber, Gounod. Se Saran Rose, Arditi.

A GOOD word for an honest rival is better than stealing his pupils.

enter the profession, there is not a better book published.

Between its eight hundred pages is contained information that is not to be found in any other work. From it one can gather much about elementary harmony and a good knowledge of musical history; pianoforte technic is treated in a most complete manner; some attention is given to the art of practicing; notation also comes in for a considerable share of attention, and "General Faults in Pianoforte Playing" make an exceedingly interesting chapter. Then there are numerous subjects that are interesting to every student, such as "Hints to Teachers," "Advice to Pupils," "Points for Parents," "What Music to Play," "Expression," "Tone-Coloring," "Interpretation," "Ornaments and Graces," and a Pronouncing Dictionary. There is a list of all the musical journals in the United States and also the leading music publishers in the world, and a list of books for musicians in general.

These are about one-half of the subjects that are treated. We recommend the book to any one wishing a valuable book on general subjects in music. The work retails for \$4.00.

We have come into possession of a number of copies of Scotch Songs. These songs are published in small form with piano accompaniment. They retail for 15 cents each, and there are fourteen in all. At retail they would come to about \$2.00. We will send one copy each of the separate songs for only 20 cents and pay the postage.

As we have only a limited number of these songs, orders will have to be sent promptly. Money will be returned if more orders are sent in than we have copies. Postage stamps will be accepted in payment.

THE special offer that we have been making for "Introductory Lessons in Voice Culture," by F. W. Root, is withdrawn. The edition is on the market and can now be purchased at the regular price, which is \$1.00, with the usual discount to the profession.

We are gratified with the success this work is making. It is bound to work its way into popular favor and become one of the standard works for elementary voice culture. To those who are interested in the voice we would recommend an examination of this work. We should be pleased to send it to any one wishing to examine it, with privilege of return.

Our catalogue entitled "Modern Methods as Applied to the Study of the Pianoforte" is a very valuable and interesting work to teachers. It contains the latest works on musical education by the leading composers along these lines.

We should be glad to send you free one of these catalogues and the Addenda lately published. We shall then be glad to send you, for your inspection, with no responsibility as to buying, any of the works mentioned. It may be that during the summer months you will be pleased to look over some of these later works, with the idea of introducing them in the fall.

As THE end of the teaching season is about here and we shall expect the return of the "On Sale" music not needed, just a few words relative to the return of it. We would suggest that it be returned to us in a flat package, protected by pasteboard card, and well covered with strong wrapping paper. As the music is to be returned at your expense, be very careful how you send it. If the package is a very large one and you find it cheaper, return it to us by freight. A package not so large is best returned by express, and unless you are positive it is cheaper, always prepay the express, as otherwise the express collected of us is very high. And remember that it is always possible to send by mail in four-pound packages (any number of packages) at 2 ounces for 1 cent. Then we must ask that your name and address be plainly written on each package, as it is the best way of locating to whom the credit is to be given; and it would be well that a card be written us at the

same time, advising us of the music to be returned, stating how,—if by mail, express, or freight,—this card to be sent to us independent of any other correspondence.

MUSIC IN THIS ISSUE.

THE Chopin Nocturne, Op. 32, No. 1, will be found fully explained on page 220 of this issue. "Coquette," by George Dudley Martin, is an unusually attractive composition of a moderate degree of difficulty. "Zingaresca," by H. J. Andrus, is an effective little piece in the style of the popular Hungarian rhythm and melody. Rathbun's "May Day" is an interesting piano duet, bright in melody, with a fascinating rhythm, the whole in keeping with the joyous spirit suggested by the title. "Phyllis," by F. A. Franklin, in rhythm and melody, is a splendid example of the character of the old-fashioned dance, such as that shown in the very popular piece "Dorothy." "Phyllis" should be every whit as successful. We have tried to give our readers who sing specially useful compositions, including in this issue Horace P. Dibble's beautiful duet "Rock of Ages," which will be found a pleasing piece for the church service or the home circle. "Absence," by Dancy, is a song of an unusually high order, yet within the capacity of the average singer. The little piece, "The Old Clock's Warning," by Bertha Metzler, is a most attractive piece for the younger player, and can be used as a children's song or as an instrumental piece. "Hyacinthe," by Arthur L. Brown, is a captivating little waltz, in melody and rhythm dainty and delicate as the flower from which it was named. "Voice of the Heart," by Van Gael, is a fine example of an easy song without words that will please in home or pupils' recital use.

TO OUR SUBSCRIBERS WITH REGARD TO CHANGING THEIR ADDRESS.

ALWAYS mention both the former and the present address in asking that a change be made. We are always willing to make any necessary alterations on our books, notwithstanding that it necessitates not a little trouble and expense. If you are going to change your address only for a few months, it would be much better to notify your postmaster to forward your paper, rather than have us change your address, as it is necessary for you to change it back again when you return; it is not possible for us to keep track of it ourselves. This second changing back again is often neglected by our subscribers, and causes an immense amount of correspondence and inconvenience.

ACCORDING to our usual custom, we will make the summer offer of three months' subscription to THE ETUDE for only 25 cents. Any three months from June to September, inclusive, may be selected. Teachers have found this an excellent way of keeping their pupils' interest alive, during the months when the regular lessons are abandoned. Teachers who have urged this plan on their pupils have found most excellent results. The music-pages must be urged as a special inducement. They furnish music for every purpose: vocal, instrumental, and four hands.

Try this plan and note the results when the pupils return in the fall.

DURING the past month our new volume, "First Recital Pieces," has appeared on the market, and all advance orders have been filled. The several testimonials which we give below will show that the volume has proven satisfactory to those who purchased at the advance price. That price is now withdrawn; the retail price is 75 cents, subject to our usual professional discount on this sort of books.

This volume will fill a desire which has often been expressed to us for second and third grade pieces of good quality, semiclassical and popular; every one suitable for a first exhibition piece. The volume is a valuable one to a pupil in any grade. It is a very substantial and attractive volume; one of the cheap-

est, considering the number of compositions contained, that we have ever published.

"First Recital Pieces" is just the thing—pieces bright and catchy. Am well pleased.—Mrs. J. C. Kay.

"First Recital Pieces" is just what we want for easy pieces in connection with the regular grade work.—Sr. M. Agreda.

THE summer months offer an excellent opportunity for study and for preparation for the new season. Our stock is at the disposal of any of our patrons during the summer who desire to examine anything which we carry in stock regularly. Our business does not assume such proportions during the next two or three months as during the winter. We have just as many clerks, and therefore any orders intrusted to us will receive even better attention than usual, if this is possible. It is our motto to give careful and prompt attention to every order given to us, no matter how large or how small. Satisfaction is guaranteed.

We should be glad to send "On Sale" music to those patrons who are teaching at this time of the year. These packages can be kept until the end of the year, or can be returned at the end of the summer, whichever is preferred.

WE have a proposition to make to those of our patrons who have received "On Sale" music from us during the present season, which is something entirely new and out of the system heretofore followed by this house. It is with regard to the return and settlement of "On Sale" music. Our rules have been very strict in this regard, that everything not used be returned during June and July and a complete settlement made at least once during the year.

Our proposition is this: To those of our patrons having good accounts on our books, and who are satisfied with the "On Sale" package which was sent them during the past season, we will allow that package to be kept another season, on the condition that during the current month a settlement is made with us in cash for the Regular portion, and a remittance on account of the "On Sale" that will at least cover what has been used, this remittance on the "On Sale" to be not less than 25 per cent. of the entire package. You will, of course, realize that this means considerably less expense to us both. It will save you expressage two ways; on both the return of this package and on the sending of another package to you at the beginning of next season. It will save us the clerical work connected with both, as well as the work of selection. It is an economy. It means this: That instead of insisting on the returns and settlement but once a year, as heretofore, we will only ask for the returns and complete settlement but every two years in the future.

On the first of June we send to all of our patrons a complete statement of all accounts they have with us, Regular and "On Sale."

During the next two months we expect the return of all "On Sale" music not used, unless you desire to take advantage of the offer mentioned in another "Note" in this issue, and a complete settlement of both the "On Sale" and Regular. We are very liberal in our dealings with the profession, but this complete settlement once a year is very necessary to lessen the possibility of misunderstanding and error, and the consequent dissatisfaction.

On another page in this issue will be found a list of our reed-organ publications, both sheet music and books.

During the summer months, there is a great deal of teaching of the reed-organ. We should be glad to send to any one who might desire them, selections of these works at our usual large professional discount. There has been no work published that would supersede the use of Landon's "Reed-Organ Method,"

that well-known and deservedly popular work. Mr. Landon's "School of Reed-Organ Playing," published in four grades, is used in connection with this. Our "Classic and Modern Gems" is a most valuable collection of reed-organ music of good quality, in about the third and fourth grades. It makes a very valuable addition to the above series.

We have had manufactured for us a large quantity of metronomes which we can recommend. The prices are the same as we have been charging for the American-made instrument: \$2.50 for the one without bell, \$3.50 for the one with bell. These metronomes are guaranteed for one year from any defect in manufacture. Full directions for the use of them are sent with each instrument. The transportation is additional.

All the leading teachers are using metronomes more and more. The demand has increased many fold within the last few years.

We also have for sale the French-made instrument, which we sell for 25 cents more than the above prices.



SUMMER CLASSES FOR PIANOFORTE TEACHERS. In compliance with many requests, Mr. Louis Arthur Russell will organize normal classes for pianoforte teachers and advanced professional students during the months of June, July, and August. These classes will be especially planned for the study of Mr. Russell's new work on "Artistic Pianoforte Technique and Touch," which has recently commanded attention throughout the country. This complete and comprehensive system of pianoforte study includes the necessary theory and practice material for all grades of teaching.

For particulars address the Secretary of the Metropolitan Schools of Musical Art, or either branch, Carnegie Hall, New York City, or the Summer School, Music Hall, Newark, N. J.

ORGANISTS WILL BE INTERESTED IN THE course of study offered by Mr. Albert W. Borst, in his Summer School for organists at the Odd Fellows' Temple, Philadelphia, Pa. Terms will be made to include piano and theory.

THE PROSPECTUS ANNOUNCING THE LAKE Chautauqua Summer School of Vocal Music for Singers and Teachers, as advertised elsewhere in this journal, is now out; Edmund J. Myer, Director, assisted by Mr. John Randolph and Mr. Howard I. Kirkpatrick. Many names are already booked. Anyone desiring to know something of the work done in this school may do so by reading "The Renaissance of the Vocal Art," by Mr. Myer; for sale by Theodore Presser. A prospectus will be sent on application to the Director, 32 East Twenty-third Street, New York.

WANTED, IN THE FALL, BY AN EXPERIENCED pianoforte teacher (lady) who has a Leipzig certificate, has been examined by Dr. Prout (London), and who has passed two theoretical examinations in Toronto (Canada), a position to teach music two days a week in a school within a short distance, by rail, from Baltimore, Md. Address: G, office of THE ETUDE.

WANTED — POSITION BY GENTLEMAN AS teacher of piano. National reputation. Best references. Address: J. B., in care of THE ETUDE.

E. T. PAULL, THE COMPOSER OF THE "BEN HUR Chariot Race" and other march gallops, has just placed on the market his greatest march, "The Storm King." The march has a brilliancy and dash to it characteristic of all Mr. Paull's compositions. A special price will be made to readers of THE ETUDE. Address: E. T. Paull Music Company. See the special offers they make to ETUDE readers in their column "ad." on another page in this issue.

MR. A. J. GOODRICH HAS ARRANGED A COM plete course of instruction in harmony and higher theoretical study, and is prepared to carry on the work by correspondence. Busy teachers and musicians who are not in touch with a first-class teacher in their own cities will find it worth their while to

communicate with Mr. Goodrich's New York address: 123 West One Hundred and Fourteenth Street.

MADAME A. PUPIN, IN ANOTHER COLUMN, announces a series of recitals and lectures, which are certain to be original, like everything else this versatile lady offers. How could any community spend a more delightful fortnight than by engaging this series, thus combining entertainment with instruction? Madame Pupin will suggest an easy way to fulfill the conditions of her engagement.

HOUSEKEEPERS INTERESTED IN HAVING THE best household ware should not allow a dealer to sell them any other "agate ware" than that manufactured by the Lalanc & Grosjean Company, manufacturers of nickel-steel ware. All genuine goods have the well-known blue label. Enamel placed on nickel-steel goods will not chip off.

WANTED — BY WELL-EDUCATED LADY MU- sician, a position in small amateur orchestra as pianist. Can furnish best references. Miss Bessie Martin, 828 North Eighteenth Street, S. Omaha, Neb.

VIRGIL CLAVIER, SECOND HAND, IN GOOD condition, for sale. Address: X, care of THE ETUDE.

A TEACHER OF EXPERIENCE, STUDENT OF Toronto Conservatory of Music, desires a position as piano instructor in a conservatory or college of music. Can give best of references. Address: C. B., care of THE ETUDE.

MRS. J. WENTWORTH BRACKETT, THE WELL- known vocal teacher of Boston, offers exceptional advantages to those of her pupils who reside with her. While she devotes the most painstaking efforts to every student, her specialty is the training of resident pupils. Practice and vocal work being done under her personal supervision, they accomplish in one year work usually requiring two or three.

AGENTS WANTED — LADIES AND GENTLEMEN can make profitable use of their leisure time by visiting Catholic Clergymen as agents for a new and successful publication. For particulars address: Publisher, P. O. Box 1870, New York.

WANTED — VIRGIL CLAVIERS, IN GOOD CONDI- tion. Shepard Theory School, Carnegie Hall, New York City.

SEND FOR FREE SAMPLE LESSON OF THE Shepard Correspondence Harmony Course. Most Simple and Practical. Test it without expense. See ad. elsewhere. Shepard Theory School, Carnegie Hall, New York.



"First Steps in Pianoforte Study" has given me much pleasure in perusing its contents.—E. L. Sanford.

Please send me four more of your "First Parlor Pieces," as that takes well with my class of pupils; there are such pretty and instructive pieces in it.—E. Emma Loft.

I have read "Choir and Chorus Conducting" with much interest, and can see how it will be a great help to choir and chorus conductors.—Edmund J. Myer, New York.

You have certainly put together a very helpful book, which must prove a boon to young and inexperienced conductors. The work shows great care, and you have touched upon practically all of the vital points of this art. I hope that "Choir and Chorus Conducting" meets with the success it merits, and while I cannot subscribe to everything you say, I am sure that the influence of your most thoughtful work must be for good wherever it is read.—Louis Arthur Russell, conductor of the Schubert Society, Newark, N. J.

I have received the work, "First Recital Pieces," and think it all you claimed it to be in your advertisement in THE ETUDE. Luise C. Schadeegg.

I was very much pleased with your selection, and thank you for your promptness.—Mrs. M. P. Whitfield.

I am exceedingly pleased with "Choir and Chorus Conducting," its appearance, and its contents. The writer has combined interest with profit in a high degree. It is a valuable addition to my musical library.—Clara Koons.

I received the "First Steps in Pianoforte Study," and am greatly pleased to know that we have people who are willing and anxious to help the young in their study. I am sure the work will meet with success.—Gertrude Peters.

I am very much pleased with the promptness with which you handle my orders.—D. E. Knight.

The Erasable Music Slate is very useful.—M. St. John Holbert.

After a careful examination of "First Parlor Pieces" I feel justified in saying this work is intensely interesting as well as instructive to the young player.—Anely I. Davies.

I have received the work, "Loeschhorn Technical Studies." They are easy to read, on account of the clear edition you have gotten out, and ought to be a pleasure to practice.—S. A. Wolff.

The "First Parlor Pieces" will inspire in the young a taste for good music.—Charles E. Harris.

I have used several copies of the "First Dance Album" in teaching, and find it an excellent recreation for beginners. The pieces are pleasing as well as instructive.—Louise Bucher.

I am very much pleased with "Parlor Pieces." With "Landon's Foundation Material" it is an excellent companion.—Sisters of Mercy.

HOME NOTES.

We regret to note the death of Miss Maggie L. Thornberg, of the Morris Harvey College (Va.) School of Music, in April.

An operatic concert by pupils of Mr. F. W. Wodell was given in Parker Memorial Hall, Boston, Mass., April 29th.

The commencement exercises of the American Violin School, Chicago, Joseph Vilim, director, were held May 29th.

A NUMBER of Mr. Ad. M. Foerster's pupils gave a recital in Pittsburgh in commemoration of Richard Wagner's birthday, May 22d, the program being exclusively from Wagner's works.

An interesting recital was given in the concert-hall of the Broad Street Conservatory, Philadelphia, May 14th, by the Vocal Ensemble class under the direction of Mr. R. E. S. Olmsted.

At one of the Pittsburgh Orchestra concerts in St. Louis, recently, Mr. E. R. Kroeger's overture to "Thanatopsis" was played.

The Dayton (Ohio) Philharmonic Society gave its eighty-eighth concert April 3d, presenting Gounod's "Redemption," under the directorship of Mr. W. L. Blumenschein.

DR. GERRIT SMITH's cantata, "King David," was given with an augmented choir in the South Reformed Church, New York City, April 20th.

MR. EMIL LIEBLING gave two recitals at Ouachita College, Arkadelphia, Ark., May 2d and 3d.

MR. S. BECKER VON GRABILL will give fifty piano recitals in Mexico and on the Pacific Coast next season.

THE Ladies' String Quartet of Washington,—Miss Florence Stevens and Miss Marie Bastianelli, violins; Miss Jessie Bloomer, viola; and Miss Florence Wieser, violoncello,—gave a recital at the Washington Club, April 30th.

THE Mozart Society of Fisk University gave Coleridge-Taylor's "Hiawatha" at their forty-ninth and fiftieth concerts, April 18th and 19th. Mr. H. H. Wright is the conductor.

MR. JAMES HUNEKER, the well-known critic, has high words of praise for Wilson G. Smith's "Preliminary Studies in Octave Playing," in the Musical Courier.

THIRTY pupils took part in the contests for scholarships in the Landon Conservatory of Music, Dallas, Tex., recently.

MR. ROBERT THALLON's May pupils' recital was held in the Pouch Mansion, Brooklyn, on the 5th of last month. Mr. Thallon has had a series of Monday evening concerts during the season that were well attended.

A RECITAL from the works of the great masters was given at the Bourbon (Ind.) School of Music, Daniel Hahn, director, April 4th.

MR. WILLIAM F. BENTLEY gave a lecture song recital on "The Music of the Slavs" at the Knox Conservatory of Music, Galesburg, Ill., April 17th.



Conducted by PRESTON WARE OREM.

Of special importance at this season of the year in connection with the general subject of the "Teacher's Book-keeping," proposed last month, is the matter of a systematic record of past, present, and prospective pupils and the best manner of keeping the same. The necessity of such a record is self-evident. It should be kept in logical and compact form and available for instant reference. Would it not be possible and profitable in this connection to make some use of the "card catalogue"? We would be pleased to hear from any of our readers who have employed or thought of employing this device.

The advantages of some systematic record are manifold. It is largely through past pupils that the teacher hopes to recruit his coming classes; the teacher should endeavor to keep in touch with his former pupils. Since a majority of present pupils will reasonably be expected to resume lessons the coming season a record of these pupils will be of prime importance. Too little attention is often paid to prospective pupils; a careful record of such should be kept and closely followed up.

WHY PUPILS FIND THE STUDY OF HARMONY DIFFICULT.

In nine cases out of ten, when a pupil has trouble with the study of harmony, the fault lies with himself. Harmony is a study, just the same as algebra, and it demands careful preparation of the lessons. A great many people seem to think that harmony is some magic art, full of difficulties and troubles for one studying it; but the truth is that harmony is not a bit harder than mathematics or the languages. The trouble with students is that they seem to think, in spite of the advice of the teacher, that twenty minutes a week, just before they catch the car for the studio, is enough for the preparation of the harmony lesson. A certain amount of time daily should be spent on harmony, just as in the preparation of any other lesson; and any pupil who thinks to learn this study by suggestion or telepathy will make a mistake.

Harmony is the explanation of music, and nothing that one can study will do so much to open one's eyes and give one an intelligent grasp on music. It will be found of value every day of one's musical life, but a knowledge of it can only be got by careful, honest study, just the same as a knowledge of any other branch of study.—H. L. Teetzel.

IS IT ADVISABLE FOR A TEACHER TO PLAY THE LESSON BEFORE HIS PUPIL?

It is probably late now to touch upon this vital question, as it seems to have been settled for good. As for me, I never doubted that it is not only advisable for the teacher to play the lesson for his pupil, but even necessary, especially so during the first few years of study. There came to my knowledge lately a few cases, most surprising. Pupils, hardly more than beginners, had scarcely ever heard their teachers play the lessons for them and, for no other reason, in my opinion, could hardly play any of their pieces. And small wonder!

In addition to understanding one must have a certain idea of the music as performed by a competent player; besides, a child hearing studies well played takes more interest in practicing them, and, as a rule, a teacher, if a good player himself, stimulates the scholar by his artistic playing.

But in the cases I have alluded to the teachers refused to play for their scholars on the ground that the pupils might learn it by ear and therefore would

(Continued on page 234)

THE SHERIDAN TEACHERS' AGENCY GREENWOOD, S. C.

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TEACHERS' ROUND TABLE.

not practice in the right way. Do you think so? Even if their fear were well founded could they not play the pieces after the pupils recited their lessons?

It was well and good for a great artist like A. Rubinstein, in teaching a highly-talented and technically fully-fledged pianist like Josef Hofmann, never to play for him, so as not to influence the boy's interpretation, and thus rob it of that most wonderful feature—individuality. But to pursue a similar course with beginners is ridiculous, to say the least.

And then I am not so sure yet whether it is really dangerous for the individuality of a great talent to hear his artist-teacher play. For, doesn't he hear him play in public the compositions he is studying? Does he not hear other great artists? Can he fall under the influence of every great player he hears? At the beginning of an artistic career this is generally noticeable; but later on, with maturity, if there be any individuality in the artist, it will surely proclaim itself in most unmistakable ways.

After all, this is a very important question, and opinions of other teachers, I dare think, would be welcomed by the readers of THE ETUDE.—Leo E. Haendelman.

* * *

EAR-TRAINING BY FAMILIAR TUNES.

I HAVE found in teaching children that a simple tune may be used to impress the names of the keys on a child's mind. Any tune will answer as an example, but "Yankee Doodle" has always been particularly useful to me. The child will strike the notes as they are called; thus, taking "Yankee Doodle" in C as an example: "C twice, D, E," and so on through the whole or a part of the song, the notes being given by ear, or from memory. The pupil probably will not recognize the tune, but, upon being told the name of the piece that he or she has played, is generally delighted.—Anon.

* * *

PHYSICAL EXERCISE AND PIANO-TECHNIC.

If piano-students paid as much attention to the development of the muscles of the entire body as they do to the fingers, wrists, and arms, better results might be had in a great many cases. To become a successful pianist, as much depends upon the general health as upon finger-dexterity. To have good, strong nerves one should have good health, and to have good health one should take a certain amount of physical exercise daily. We all know that a large amount of daily piano-practice is a great strain upon the nervous system, and, unless a person is possessed with a goodly amount of physical strength, there is apt to come a time when there will be a general breaking down; and then of what use is piano-technic?

Some of our best concert-pianists take physical exercise as regularly as they do their piano-practice, and notice the results. Take such men as Hofmann, Sherwood, Sieveking, and others. We admire their wonderful technic, but we do not always stop to consider that in order to acquire such an amount of technic, one must be strong physically, as well as mentally. We often see pupils who might become successful concert-pianists if they had the strength to do the necessary amount of practicing and were able to withstand the nervous strain put upon them when playing in public. A great many young pianists have "fallen by the wayside" from no other reason than lack of physical strength.

I would advise every piano-student who wishes to do good work to take a certain amount of physical exercise daily. This need not take more than half an hour each day, and the results will be found well worth the effort. I am in favor of that system of exercise in which no apparatus is used, and if the reader is troubled with nervousness, and the daily practice at the piano makes him feel tired out, try a course of physical training, for there is nothing better; also take plenty of exercise out-of-doors.—Frederick A. Williams.

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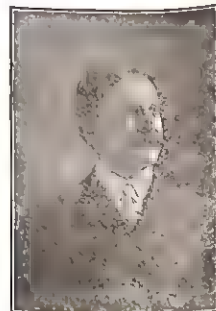
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CORRECTION OF MUSIC MSS.

A SPECIALTY

ALBERT W. BORST

Odd Fellows' Temple, Philadelphia, Pa.

(Concluded from page 239.)

and who now shows symptoms of partial paralysis when trying to use the ring and little finger of the right hand at the keyboard, the effort causing the wrist and forearm to drop, presents problems too intricate to be solved with such meager information. The fact, however, that the arm is supported naturally by muscles above the elbow, while the fingers are all moved by muscles below the elbow shows that the difficulty is either in the bones of the arm below the elbow or else is purely nervous and probably in the spine. The region near the elbow should be searched for imperfect continuity of tissues, especially bones, for abnormal growths which, by the action of those fingers, may be caused to press upon the nerve-trunk, thus bringing about the effect named, by what is called "reflex action." If anything is found, the case should be placed in the hands of a surgeon. If the difficulty is wholly in the spine, only a physician with a good knowledge of nervous anatomy and medical electricity would be likely to exactly locate and relieve it.

Elements that would probably enter helpfully into the treatment would be massage—which ought to include the entire arm and shoulder with rubbings that should single out each muscle as far as practicable, kneading and pressing it gently till it should be richly provided with warm blood, and exercising passively all the tissues of the member—and extra clothing—a sleeve of cotton filled with cotton-wool being made to wear next the skin day and night to favor the nourishment of the member by keeping it extra warm. The massage should be continued for half an hour each time, and should be repeated twice a day for many months, even if no improvement is noticeable at first, and as long as needed if improvement is noticed.

As the young lady is said to be much interested in music a moderate amount of practice will be advisable, but great care should be taken to prevent weariness in the weak hand. Short periods of practice should be chosen, as the patient can bear them, with frequent repetitions. The teacher should so finger passages of single notes as to leave the fourth and fifth fingers idle as much as possible, using the other fingers, but making moderate use of hand-exercises in double notes and triads, letting the fourth and fifth fingers take one of the notes lightly, the strength of tone coming from the other three fingers. Then special finger-work may be demanded of the left hand.

The effect of such work will be to cultivate and stimulate the musical faculties for use as an aid in the recovery, to give the weak fingers the mildest and most gentle exercise possible, while the training of the other fingers and the left hand will tend to educate the weak fingers also, through the mental grasp of the principles involved and the self-control and individualizing of effort required. Recovery is likely to be a matter of months or years at best, but patience, gentleness, and mild measures persistently applied will give the best results.—*Henry G. Hanchett, M.D.*

S. M. W.—1. Mascagni is pronounced as if spelled *Mas-kahn'ji*; Tschaiowski, as if spelled *Chi-* (as in child) *koff'ski*.

2. Charles Gounod died in Paris, October 17, 1893.

3. Rubinstein died November 20, 1894, in St. Petersburg, Russia.

4. Josef Hofmann was born at Warsaw, Poland, June 20, 1877.

A SUBSCRIBER.—The following are bright, well-written, and popular pieces of the second and third grades: Second grade, H. Engelmann, En Route (march), The Village Dance (waltz); A. Schmoll, March of the Crusaders; H. Rheinhold, The March of Fingall's Men; P. Tschaiowski, The Skylark. Third grade: Weyts, The Zephyrs (waltz), The Taunting Maiden, Silver Bells; de la Sinna, In Springtime; H. Engelmann, Over Hill and Dale, A Coquettish Smile (polka); N. von Wilm, Snowflake Mazurka.

C. W. S.—1. The "Nachtstück" in F-major, by Schumann, is the one most generally played by both professionals and amateurs; all of this set, however, are very beautiful and interesting and worthy of careful study.

2. The editions of the works of Chopin edited, respectively, by Mikuli, Kullak, Klindworth, and von Bülow are all good, each containing points of especial value. The Breitkopf & Härtel edition of the works of Schumann is perhaps the finest complete edition, although separate volumes and collections have been issued by various publishers which are admirable in every respect.

G. H. S.—For a popular closing number to a recital program the Rhapsody, No. 2, of Liszt, is, as you suggest, an admirable selection. Here are a few alternative numbers, all of brilliant and popular style: Tannhäuser March, Wagner-Liszt; Faust Valse, Gounod-Liszt; Kermesse, from Faust, Gounod-Saint-Saëns; Valse in E, Moszkowski; En Route (concert etude), Godard.

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